

# VOGUE

AUGUST 1  
60c

Who are  
the dashing women  
of the U.S.A.?





# Evan-Picone



**PLAID, NEVER MORE SUBTLY BEAUTIFUL...**

never more elegant. You just know they're by Evan-Picone by the way these coordinates look, by the way they make you feel... by the characteristic hand detailing you expect from Evan-Picone...so beautifully evident in the jerkin and skirt, in the tapered slacks by Diva, and in the coordinated shirts by Epic Ltd. At only the finest stores in America.





photographed in Neuilly, France, by Gene Fenn

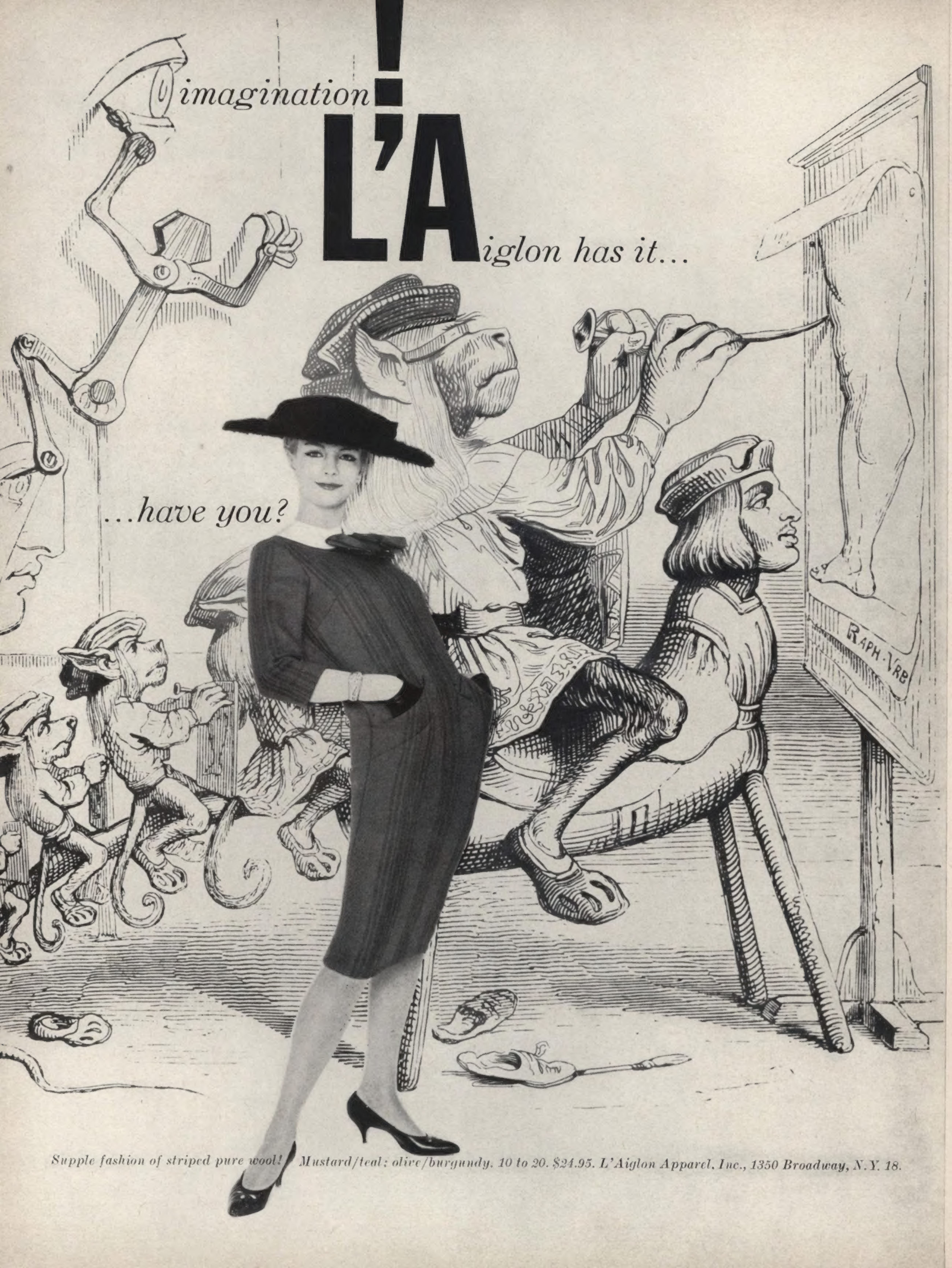
continental elegance

... Baroness  
de Lopez Tarragoya,  
the Spanish beauty  
who is  
considered  
the most fashionable  
woman in Paris,  
is photographed  
at her  
magnificent home  
in Neuilly, France.  
She wears  
one of her  
favorite  
Lilli Ann suits  
in Blin and Blin  
superb fabric,  
new tailleur  
broadcloth  
... red, brown,  
green, black  
... about  
100 dollars

**LILLI  
aNN**

PARIS/SAN FRANCISCO





imagination

**L'A**iglon has it...

...have you?

Supple fashion of striped pure wool! Mustard/teal; olive/burgundy. 10 to 20. \$24.95. L'Aiglon Apparel, Inc., 1350 Broadway, N.Y. 18.



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# VOGUE

INCORPORATING VANITY FAIR

There are three Vogues: American, French, British

I. S. V.-PATCÉVITCH Publisher

## AUGUST 1, 1958

### COVER

This is what the most dashing woman in the country—namely, the “country” woman—has a genius for: wearing the classics with a dash of originality that makes them both staple and stimulating. For example, silk-shirt dressing with an important jewel: here, a necklace of seed rubies, sapphires, and gold; earrings to match; massy gold link bracelets. Jewellery: Van Cleef & Arpels. Shirt, by Custom Craft in A.P. Silk tussah; about \$23. Altman's; L. S. Ayres; Neiman-Marcus; Joseph Magnin. Make-up dash—Veiled Radiance foundation, in beige (and news on that account); Rose Aurora lipstick; both, Elizabeth Arden.



HENRY CLARKE

### FASHIONS

- 51 Vogue's eye view of the new U.S.A.
- 52-65 The dashing women of the U.S.A.: country fashions pacing the great American look
- 70 New decision for belts: six dress looks coming in
- 74 Fluid assets: the soft dress
- 76 The magnetic shoe: 30 ways to put it in your fashion life
- 82 The new mink country
- 92 Tipping the new fashions: fabrics, colours, textures
- 93 New colour ally: the violet hat
- 94 Colour tip sheet—new fabrics
- 96 College year all sewed up via Vogue Patterns
- 100 The lively English Ford; the walking suit
- 102-109 Back-to-school clothes for girls from 7 to 12

### FEATURES • ARTICLES • PEOPLE

- 66 People Are Talking About . . .
- 67 André Malraux and Madame Malraux
- 68 “Why You Like the People You Like.” By Molly Harrower
- 84 Washington Gala at the Spanish Embassy
- 86 Eric: three great drawings in his three fields—fashion, portrait, and genre
- 90 “Pipeline and Sinkers.” By Phyllis McGinley
- 99a “Not Prisoners of Love.” A story by Margaret Creal
- 99d “Elegance? . . . Economy?” By Colette
- 110 Gossipy Memo on Travel

### FASHIONS IN LIVING

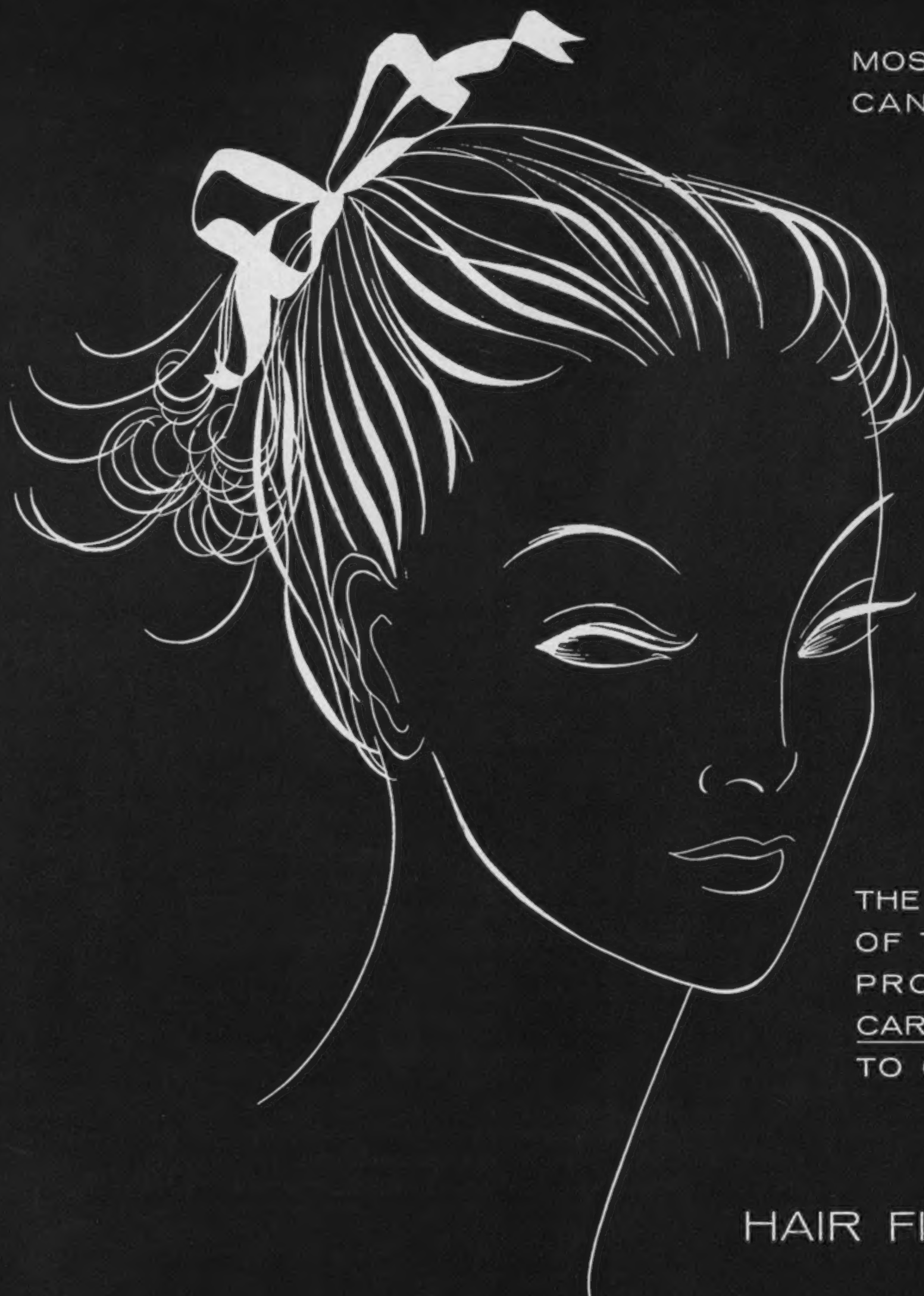
- 111 Penthouse plan
- 114 What's ahead: a midsummer sampling of the news in decorating
- 118 Summer coolers: drinks that look as cool as they taste

### DEPARTMENTS

- 38 Vogue's Travelog
- 40 Vogue's School Directory
- 46 Shop Hound



MOST LOVING CARE YOU  
CAN GIVE YOUR HAIR...



THE GENTLE PERSUASION  
OF THIS UNIQUE CREAM  
PROTECTS, CONTROLS,  
CARESSES EACH STRAND  
TO GLOWING RADIANCE!

HAIR FIXATIVE CREAM

BY

ANTOINE

de PARIS



BONWIT  
TELLER



*Swing high, Sweet Flannel...  
our Lanz Trapeze to carry Miss Bonwit Jr.  
far this fall. Dark gray or red and wonderful  
Jr. dress sizes, 5 to 15. 65. 95*


*New York Manhasset White Plains Chicago Cleveland Boston*





- and thank you,  
Juliette Marglen, for  
your newest fingertip  
fashion - Cellini Silver



A black and white illustration of a woman with short dark hair, wearing a dark, sleeveless, knee-length dress with a pleated skirt and a thin belt. She is also wearing a pearl necklace and a small hat. Her right arm is raised, and her left hand holds a small, dark, rectangular clutch bag with a floral pattern. The background is filled with dynamic, swirling lines, suggesting movement or a breeze. The text 'The College Shop' is positioned to the right of her head, 'has' is below it, and 'just what you want' is further down to the right. At the bottom, there is a paragraph of text describing the dress, and a date 'AUGUST 1, 1958' is in the bottom left corner.

## The College Shop

has

just what you want

**The jumper**—that versatile dress

of dresses, here wearing its newest look

in years. Dacron-and-wool flannel in

medium grey, by Mr. Mort—29.95

Lord & Taylor—New York, Manhasset, Westchester,

Millburn, West Hartford, Bala-Cynwyd, Garden City





IT'S A **SHIRLEY TEMPLE** DRESS BY

**C**<sup>\*</sup>inderella

Shirley Temple and her daughter, Lori, Sunday-ing at home. Lori looks ever so elegant in Cinderella's new textured cotton with deep-dip of froth. Sizes 3 to 6x, \$8.00 and 7 to 14, \$9.00.

AT THESE FINE STORES: LORD & TAYLOR, NEW YORK; RICH'S, ATLANTA; STEWART & CO., BALTIMORE; THE J. L. HUDSON CO., DETROIT; BROADWAY DEPARTMENT STORE, LOS ANGELES AND BRANCHES, OR WRITE TO ROSENAU BROTHERS, FOX ST. AND ROBERTS AVE., PHILADELPHIA 29, PA. PRICES SLIGHTLY HIGHER WEST OF THE ROCKIES.



Peck *and*  
Peck



RODERICK HORNE

women notice it's a *Hadley Cashmere* ...men just notice you

...looking caressingly soft, quietly elegant. The long and fluid overblouse  
with three neckline variations. Flat-knit hem shows no ridge  
when worn tucked inside. Balmoral Blue, Sherwood Green, Rob Roy Red, Glen Russet,  
Smoke, Natural, Dark Brown. 34 to 40. **2795**

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AUGUST 1, 1958

9





# Palizzio

...VERY  
NEW YORK

Brownstone . . . warm, mellow color in three town tailleur moods. All calf, all terrific.  
From a collection from 22.00 to 30.00 the pair. Matching Palizzio town tailleur handbag, about 25.00 plus tax.



charles  
cooper



*Frederick & Nelson*  
DIVISION OF MARSHALL FIELD & COMPANY  
SEATTLE

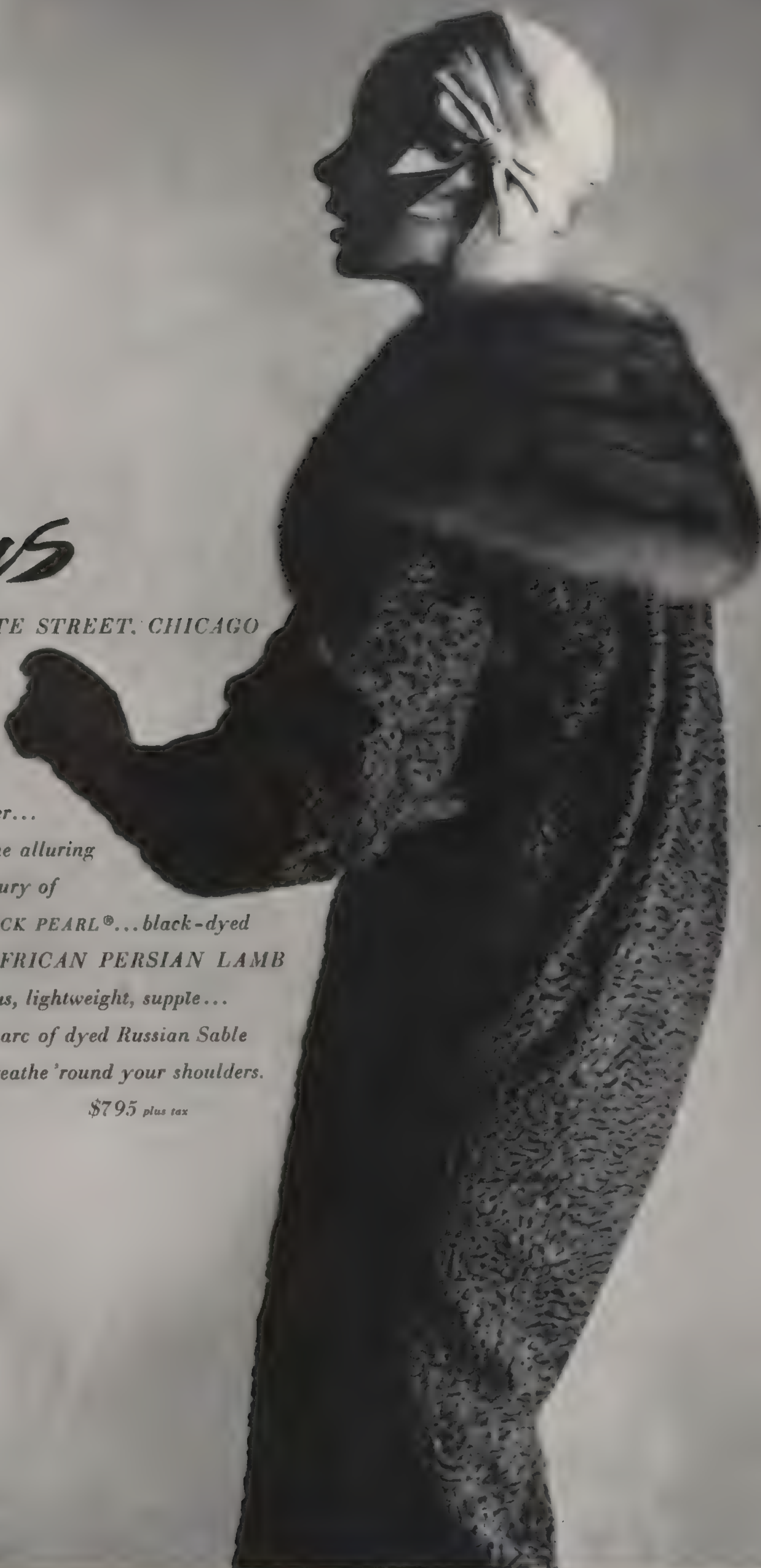
the jersey costume: slim shift and jacket

Twice as new, the costume that pairs the straight lines of both dress and jacket with the fluid ease of wool jersey. Completely silk-lined in black, royal blue or putty beige. 8-18, **69.95**

*designer room*

Mail orders (please add 55c for postage)  
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*...the master furrier...*

*dramatizes the alluring*

*dark luxury of*

*exclusive BLACK PEARL®...black-dyed*

**SOUTHWEST AFRICAN PERSIAN LAMB**

*...lustrous, lightweight, supple...*

*with a great arc of dyed Russian Sable*

*to wreath 'round your shoulders.*

**\$795** *plus tax*

*Hat: John Frederics*



... their choice in cottons is *Springmaid*



**R. A. R. MOPPETS** revives the long-waisted Norfolk look for little girls. These dresses, *circa* 1910, have their own petticoats, come in red, sapphire blue, moss green, pumpkin. Both in COMEBACK, the beautiful **SPRINGMAID** cotton that requires little or no ironing. In sizes 3 to 6x, about \$8.00; in sizes 7 to 14, about \$9.00 at the fine stores listed below.



Bloomingdale's ..... New York, N. Y.  
Auerbach's ..... Salt Lake City, Utah  
Boston Store ..... Milwaukee, Wis.

Bullock's ..... Los Angeles, Calif.  
Filene's ..... Boston, Mass.  
G. Fox & Co. .... Hartford, Conn.

Joseph Horne Co. .... Pittsburgh, Pa.  
The J. L. Hudson Co. .... Detroit, Mich.  
Hutzler's ..... Baltimore, Md.

Rich's ..... Atlanta, Ga.  
Stix, Baer & Fuller ..... St. Louis, Mo.  
Woodward & Lothrop .. Washington, D. C.





off  
with  
the  
old  
shape...  
on  
with the  
new

## CLYDE REVAMPS THE CASHMERE COAT

Clyde carefully gathered together all preconceived notions about cashmere coat design—and threw most of them out the window. Then, set about dreaming up revolutionary new shapes and colors . . . vivid new personalities for coats of luxurious Einiger cashmere. The result: brilliant innovations like the thoroughly irresistible almond-shape of the back-pleated coat above.

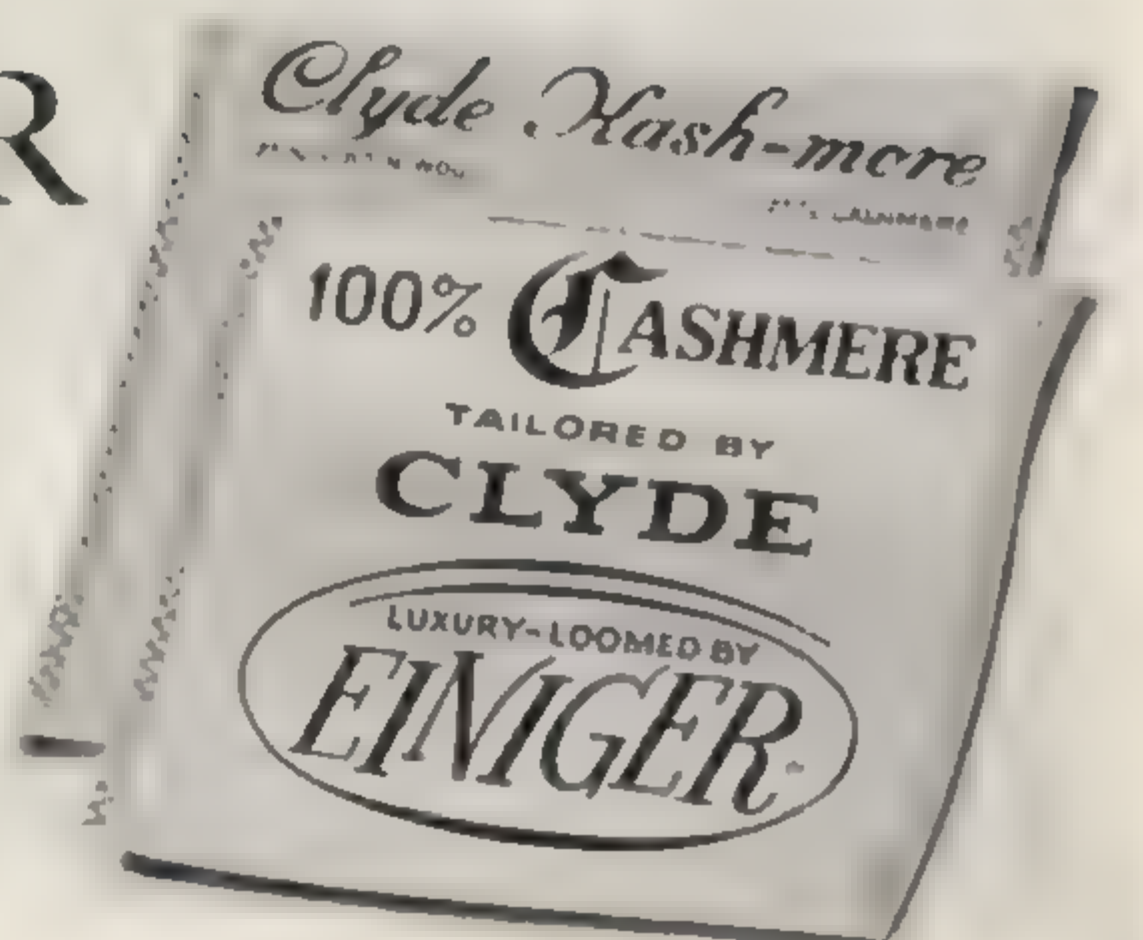




## AND THE CASHMERE IS EINIGER

Left, a softly-shirred kimono coat, saucer collared and buttoned with jewels. In the center of attention, a very un-puritanical chemise with a puritan collar, bone buttons. Right, an oval vamp-coat with a deeply inverted back pleat, cinched with a low-flying bow. About \$135 at fine stores everywhere. Or write Clyde Fashions, Ltd., 205 West 39th Street, New York.

ALSO AVAILABLE IN *Clyde Nash-more* FOR ABOUT \$70.







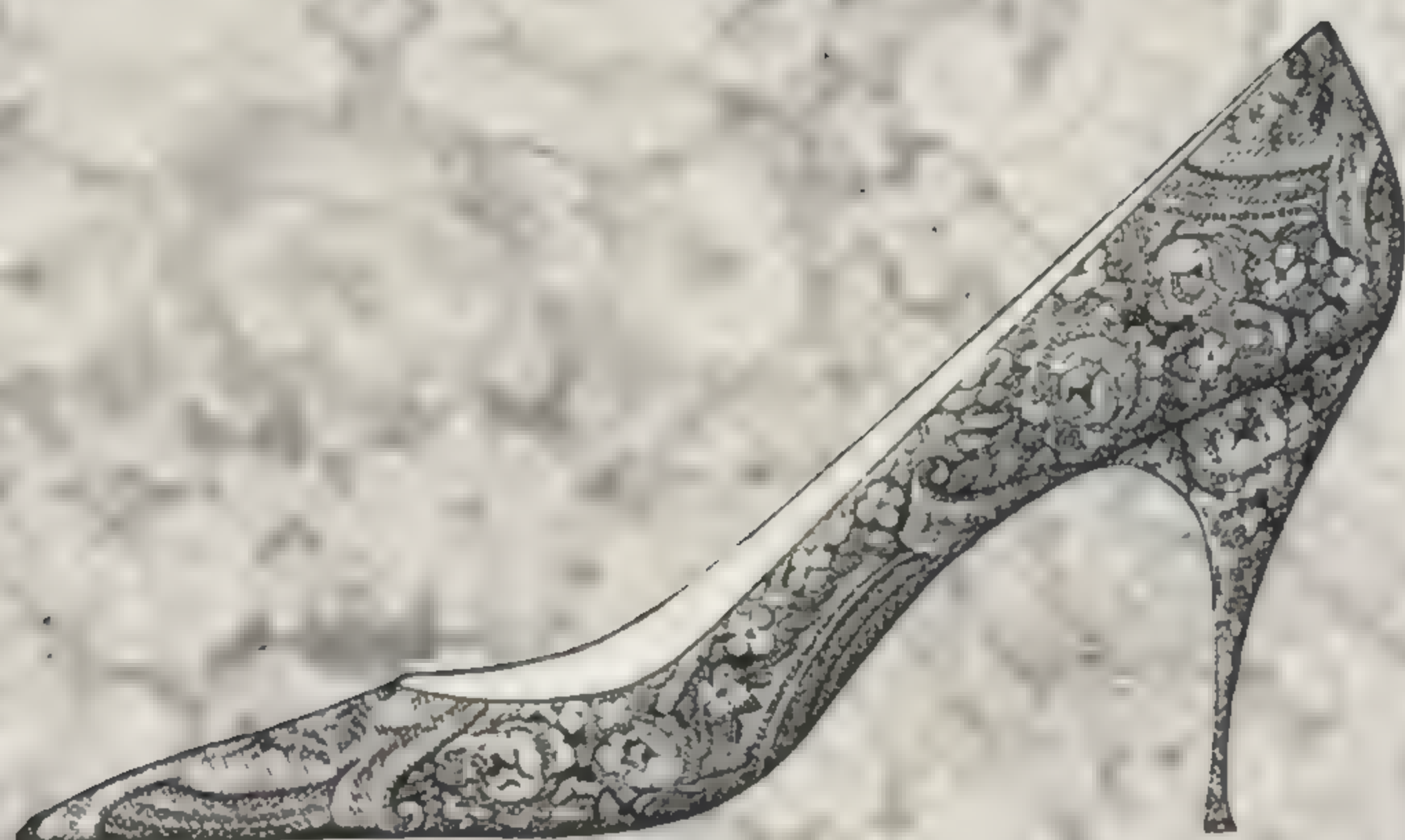
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TAPERING OF INTRICATELY

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PURE AND SIMPLY

*Customcraft*

AT LORD & TAYLOR, NEIMAN-MARCUS, OTHER FINE STORES

SCHWARTZ & BENJAMIN, INC., 112 W. 34TH ST., N. Y.



Fabric: "10 O'Clock," a blend of 70% Acrilan, 30% wool by Stevens. Right: Chemise top, pleated torso skirt, sizes 8-14 about \$11.; 7-14, about \$13. Left: Jumper, sizes 7-14 about \$11. Both available in multi-color plaid or charcoal. (All prices slightly higher west of the Rockies.)



when pleats 'n' plaids come out of the washer & dryer, all ready to wear — thanks to Acrilan®! Here's *real* art: these chic, saucy separates machine-wash in warm water through the spin-cycle . . . machine-dry at low (140-160° F.) temperature setting. (No dryer? Whisk 'em out *before* spin-cycle, drip-dry.) For pleats and all, they're ready-wearable in minutes, with little ironing. *That's* the genius of Acrilan, the acrylic fiber by Chemstrand. In high styles by **GLEN OF MICHIGAN.**

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Hansen

The Bloused Glove — shapely new  
accessory for the fashion silhouette  
Milwaukee 1, Wisconsin





*Quality at your feet*

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Risqué's soft-plumage color news in the softest, lightest, glovy-est shoes you could walk in. 8.95 to 12.95. Higher Denver West.



# RISQUÉ

*Sportswear  
Footwear*

Risqué Division, Brown Shoe Company, St. Louis



A black and white photograph of a man in profile, facing left. He is wearing a dark, textured fisherman knit sweater. The background is a solid, light color.

enter,

the new fisherman knit

in dry-in-shape

# Orlon

REG. U.S. PAT. OFF.



BETTER THINGS FOR BETTER LIVING . . . THROUGH CHEMISTRY

**Premier** chooses "Orlon"® acrylic fiber to introduce the important fisherman knit. Washable "Orlon" returns the compliment with lightweight warmth, strict adherence to the longer, looser shape. In poppy, blueberry, greengage, pumpkin, camel, white and

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\*"ORLON" IS DU PONT'S REGISTERED TRADEMARK FOR ITS ACRYLIC FIBER. DU PONT MAKES FIBERS, DOES NOT MAKE THE YARN OR SWEATER SHOWN HERE.



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Blum's  
Champaign, Ill.  
The Diamond  
Charleston, W. Va.  
Miller Bros.  
Chattanooga, Tenn.  
Tweeds 'n Things  
Chevy Chase, Md.  
Mabley & Carew  
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Broida's  
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The Higbee Company  
Cleveland, O.  
F. & R. Lazarus  
Columbus, O.  
Kaufman's  
Colorado Springs, Colo.  
The Elder & Johnston Co.  
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Woodward & Lothrop  
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Lenor's  
Fall River, Mass.  
L. S. Ayres & Company  
Indianapolis, Ind.  
Furchgott's  
Jacksonville, Fla.  
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Kansas City, Mo.  
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Knoxville, Tenn.  
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Lincoln, Nebr.  
Pfeifer's  
Little Rock, Ark.  
Burdine's  
Miami, Fla.  
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Miller & Rhoads Inc.  
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Salt Lake City, U.  
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Charles Shop  
State College, Penn.  
Dey Bros.  
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Seidenbach's  
Tulsa, Okla.  
Emery Brown Co.  
Waterville, Me.  
Brooks Hirsch  
Westport, Conn.  
Casey's  
Williamsburg, Va.  
Anchor Co.  
Winston-Salem, N. C.  
Elaine's  
Worcester, Mass.

## VOGUE PATTERNS

(Other views, sizes, yardages, of the Patterns on pages 96-99)



Left: Suit, shown in orange tweed, with petticoat; Vogue Pattern S-4908, in sizes 10 to 16 (31 to 36). Size 14 requires  $3\frac{1}{2}$  yds. of 54" fabric for suit;  $1\frac{1}{8}$  yds. of 35" fabric (Pellon or non-woven fabric) for petticoat;  $1\frac{1}{8}$  yds. 54" net for ruffles. Price \$1.

Right: Put-over and skirt, smart in grey flannel; blouse, Vogue Pattern 9531 (Easy-to-Make), in sizes 10 to 18 (31 to 38); skirt, Vogue Pattern 9529, in sizes 24 to 30. The blouse, in size 14, needs  $1\frac{3}{4}$  yds. of 54" fabric; skirt, in size 26,  $1\frac{1}{4}$  yds. Each, 60 cents.

S-4908



9531

9529



9554

Far left: Cone-shaped coat, Vogue Pattern 9554; sizes 10 to 18 (31 to 38); size 14 needs  $3\frac{1}{2}$  yds. of 54" fabric. Price 75 cents.

Left: Dress, Vogue Pattern 9561, in sizes 10 to 16 (31 to 36); size 14 needs  $2\frac{1}{8}$  yds. of 54" fabric. Price 75 cents.

Right: Party dress and petticoat, Vogue Pattern S-4906, in sizes 10 to 16 (31 to 36). Size 14 requires  $2\frac{7}{8}$  yds. of 50" fabric (with nap) for the dress;  $1\frac{3}{4}$  yds. Pellon or non-woven fabric 35" wide for petticoat;  $1\frac{1}{2}$  yds. 54" net for ruffles. Price \$1.



9561

S-4906

VOGUE PATTERNS ARE AVAILABLE AT IMPORTANT SHOPS IN EVERY CITY OR BY MAIL (POSTAGE PREPAID), FROM DEPARTMENT V, VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 198 SPADINA AVE., TORONTO, ONTARIO. (Some pattern prices are slightly higher in Canada.) Note: Connecticut residents please add sales tax. These patterns will be sent third-class mail. If you desire shipment first-class mail, please include 5¢ additional for each pattern ordered.

## VOGUE PATTERN WARDROBE

The following is a list of shops throughout the country where the wardrobe on pages 96-99 (also shown above) may be found.

Albany, N. Y.	John G. Myers	Indianapolis, Ind.	L. S. Ayres
Baton Rouge, La.	Goudchaux's	Minneapolis, Minn.	Dayton's
Boston, Mass.	Jordan Marsh	Oklahoma City, Okla.	John A. Brown
Charleston, W. Va.	The Diamond	Philadelphia, Pa.	John Wanamaker
Chattanooga, Tenn.	Miller Bros.	Pittsburgh, Pa.	Joseph Horne
Cleveland, Ohio	The Halle Bros. Co.	Portland, Ore.	Meier & Frank
Denver, Colo.	Denver Dry Goods	Richmond, Va.	Miller & Rhoads
Fort Worth, Texas	The Fair	Salt Lake City, Utah	Auerbach's
Houston, Texas	Sakowitz	Spokane, Wash.	The Crescent
	Washington, D. C.	Woodward & Lothrop	



To have  
all you wear  
brighter, wrinkle-free,  
shrink-free, and spotless  
... ask your cleaner about ...

HONEYWELL  
**MagiCare**  
\*Trademark DRYCLEANING  
Minneapolis-Honeywell Regulator Co.



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FOR YOURSELF, YOUR  
ORGANIZATION  
SELLING

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Gentlemen:  
Please send me:  
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If I decide not to accept your offer, I will return the kit

Name.....  
Address.....  
City..... Zone..... State.....





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dresses are for little girls

Shiny penny red jumpers go with shining morning faces! Whether she sets her fashion sights on the high-rising trapeze line (left and right) or low-set chemise (center), she pleases Mother with her choice of Wonderlene cotton-famous for washing with almost no ironing! Sizes 2 to 8x and 3 to 6x, about \$8; sizes 7 to 14, about \$9. At the very nice stores listed, or write to: Sam Landorf & Co., 112 West 34th Street, New York 1, New York

## Bloomingdale's, New York

Rich's, Atlanta, Ga.  
Hutzler's, Baltimore, Md.  
Filene's, Boston, Mass.  
Martin's, Brooklyn, N. Y.  
Wm. Hengerer Co., Buffalo, N. Y.  
Marshall Field & Co., Chicago, Ill.  
The H. & S. Pogue Co., Cincinnati, Ohio  
The Higbee Co., Cleveland, Ohio  
A. Harris & Co., Dallas, Texas  
Denver Dry Goods, Denver, Colo.

The J. L. Hudson Co., Detroit, Mich.  
G. Fox & Co., Hartford, Conn.  
Adler's, Kansas City, Mo.  
Bullock's, Downtown, Los Angeles, Calif.  
Harry S. Manchester, Madison, Wisc.  
The Dayton Co., Minneapolis, Minn.  
Strawbridge & Clothier, Philadelphia, Pa.  
Joseph Horne Co., Pittsburgh, Pa.  
Gladdings Inc., Providence, R. I.  
Thalhimer's, Richmond, Va.  
Frederick & Nelson, Seattle, Wash.



*Dorothy O'Hara*

designs a side wrapped,  
tiered drape featuring a two  
piece effect. In sheer wool  
worsted, about \$60. In fine  
crepe, about \$55.  
Sizes 10 to 20, in Beige, Black,  
Shade Green, Chinese Blue,  
Caramel, Red or Taupe.

At many of America's finest  
stores, or write

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719 S. Los Angeles Street

Los Angeles 14, California







## The flavor of the continent

This is Knitown's new cardigan with a continental education—a Swiss ripple stitch that accounts for its plump texture and zesty good form. Will it live up to its looks? Bien sûr. It's made of Tycora, the yarn you know you can count on to keep a sweater forever washable, forever shapely, its colors smiling. Blue spruce, autumn russet, white. 3 to 6X, about \$7; 7 to 14, about \$10. *Bloomingdale's, New York; Stix-Baer-Fuller, St. Louis; Shillito's, Cincinnati; Rich's, Atlanta; Sakowitz, Houston; Meier & Frank, Portland; Joseph Horne, Pittsburgh; Dayton Company, Minneapolis, and at other leading stores throughout the country.*

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sweaters of  
**tycora®**

Knitown Togs, 1350 Broadway, N. Y. 18 Reg. U.S. Pat. Off.



by



and sixteen other devastating stocking shades—to make other women hate you

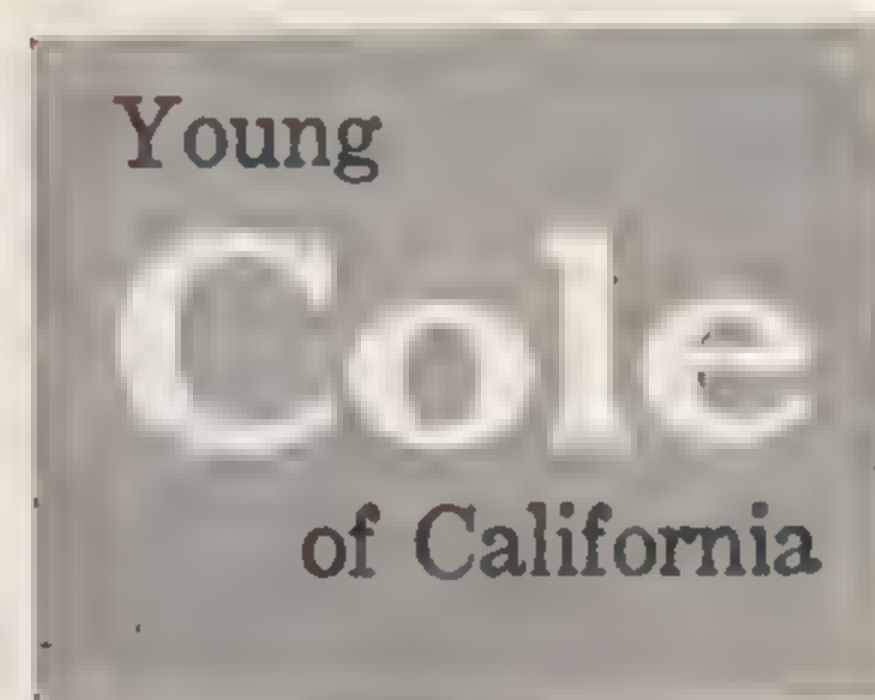




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RELAXED...

the chic fur shapes of 1958!

Full-length with a shirred, floating back—or the  
hip-flanged Jacket. In brilliantly lustrous, supple, modern

## black-dyed Southwest African Persian Lamb

exclusively **HAMMER BRAND** processed—black, brighter, lighter

In  
"A A"  
Average  
American  
Sizes  
for  
women  
5' 5"  
or  
under



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GLOVES: SEAY

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Tana Hobin photo  
John Fredericks hats



Glimpse of summer... circa 1959.

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float of flowers in satin, elas-

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Hibiscus, 25.00; its matching

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"Corduroy Luxury Liner," short coat with pile lining. Sizes 10-18. \$39.95.  
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Crompton-Richmond Co., Inc., 1071 Avenue of the Americas, New York 18.

At LORD & TAYLOR—New York, Manhasset, Garden City, Millburn, Westchester, Bala Cynwyd, West Hartford. For other stores see page 38.





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For crisper freshness,  
wash to wash!





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goodbye...

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guaranteed\* never to break . . . never, never need new top lifts!

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*No diet...no weight-loss*

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Bloomington's, New York  
T. A. Chapman Co., Milwaukee, Wisc.  
The Crescent, Spokane, Wash.  
G. Fox & Co., Inc., Hartford, Conn.  
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John Wanamaker, Philadelphia, Pa.  
H. P. Wasson & Co., Indianapolis, Ind.  
Woodward & Lothrop, Washington, D. C.

## THE MAGNETIC SHOE

The following is a list of shops throughout the country where the shoes shown on pages 78-81 can be found.

### PAGE 78

Green lizard strapped shoe

Boston, Mass. .... Guild House

Zebra

Atlanta, Ga. .... Rich's

### PAGE 79

Reversed pigskin shoe

San Francisco, Calif. .... Sommer & Kaufmann

### PAGE 80

3. Newport, R. I.	Kays Newport
5. Boston, Mass.	Joseph Antell
Indianapolis, Ind.	L. S. Ayres
6. Detroit, Mich.	Himelhoch's
8. St. Louis, Mo.	Stix, Baer & Fuller
9. Kansas City, Mo.	Harzfeld's
10. San Francisco, Calif.	Joseph Magnin
11. Chicago, Ill.	Joseph Salon
Denver, Colo.	Neusteter's
17. New Orleans, La.	Imperial Shoe Store
St. Louis, Mo.	Famous-Barr
18. Atlanta, Ga.	Rich's

### PAGE 81

Kansas City, Mo. .... Harzfeld's

What's  
ahead  
for the new  
young  
clothes whiz?

SEE VOGUE'S

AUGUST 15

ISSUE

for the smart girl  
in and out  
of college



You'll find this  
Yolande ensemble  
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Anderson, S. C.	Gallant Belk Store
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Baltimore, Md.	Hutzler's
Boston, Mass.	C. Crawford Hollidge, Ltd.
Cedar Rapids, Ia.	Craemer's
Cleveland, O.	Helen Hale
Columbus, O.	Sabback's
Denver, Colo.	The May Co.
Des Moines, Ia.	Newman's
Fairhaven, N. J.	The Little House
Hanover, Pa.	May-Peryl
Houston, Tex.	Craig's
Indianapolis, Ind.	L. S. Ayres
Jacksonville, Fla.	French Novelty
Lafayette, La.	Wormser's of Lafayette
Los Angeles, Calif.	J. W. Robinson
Lynchburg, Va.	Millner Co.
Memphis, Tenn.	Levy's
Minneapolis, Minn.	Rothschild's Young Quinlan
Norfolk, Va.	Smith & Welton
New Orleans, La.	Gus Mayer Co.
New York, N. Y.	Bonwit Teller
Paducah, Ky.	Kentucky Cardinal
Philadelphia, Pa.	Deweese
Port Arthur, Tex.	Bluestein's
Portland, Ore.	Meier & Frank Company
Providence, R. I.	Shepard Company
Rochester, N. Y.	Sibley, Lindsay & Curr
San Francisco, Calif.	City of Paris
Scranton, Pa.	Wee Moderns
St. Louis, Mo.	Boyd's
Stamford, Conn.	Miller's Lilliputian Shoppe
Steubenville, O.	The Hub
Tulsa, Okla.	Seidenbach's
Washington, D. C.	Julius Garfinckel & Company



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... THROUGH CHEMISTRY

VOGUE incorporating Vanity Fair





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BETTER THINGS FOR BETTER LIVING...THROUGH CHEMISTRY



\*"Dacron" is Du Pont's registered trademark for its polyester fiber. Du Pont makes fibers, does not make the fabric or fashion shown here.





## WHERE TO BUY THE NEW WORLD LOOK

As shown on page 31

Chicago, Ill....CARSON PIRIE SCOTT & CO.  
Cleveland, Ohio.....HIGBEE CO.  
Dallas, Texas.....A. HARRIS  
Des Moines, Iowa.....YUNKERS  
Fort Worth, Texas.....COX'S DEPT. STORE  
Hartford, Conn.....G. FOX & CO., INC.  
Los Angeles, Calif..BULLOCK'S, DOWNTOWN  
Kansas City, Mo.....EMERY, BIRD, THAYER  
Philadelphia, Pa.)  
Wynnewood } .....JOHN WANAMAKER  
Jenkintown }  
Pittsburgh, Pa.....KAUFMANN'S  
Portland & Salem, Ore. MEIER & FRANK CO.  
San Francisco, Calif....MACY'S CALIFORNIA  
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Saint Paul, Minn.....SCHUNEMAN'S INC.  
Seattle, Wash.....THE BON MARCHE  
Syracuse, N. Y.....THE ADDIS CO.  
Tulsa, Okla.....BROWN-DUNKIN CO.  
Westchester County, N. Y. JOHN WANAMAKER  
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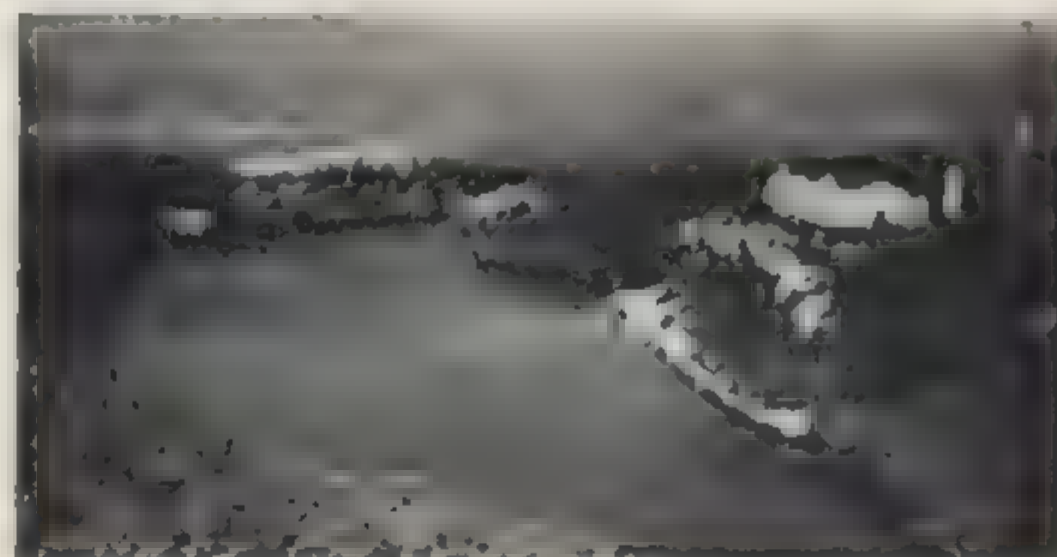
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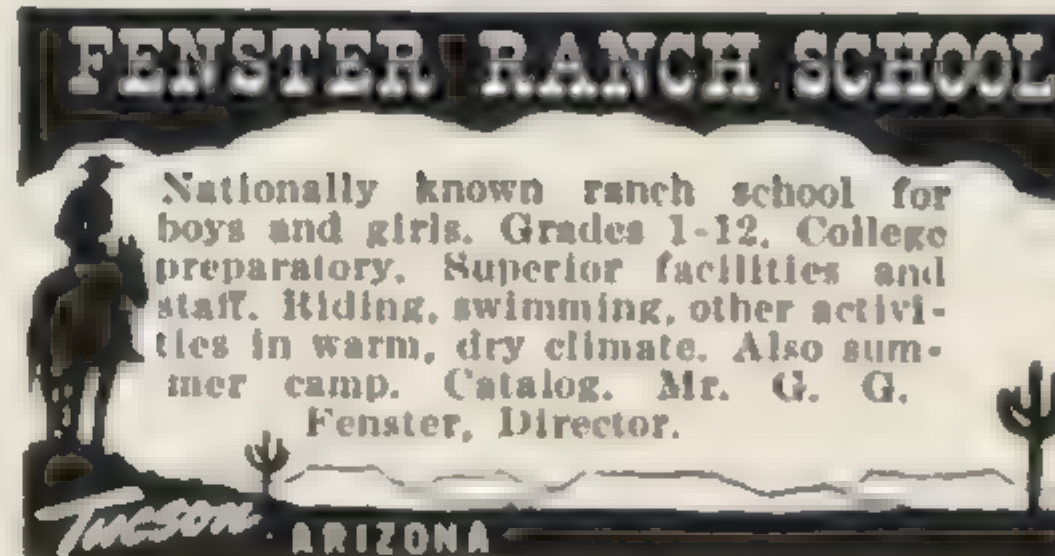
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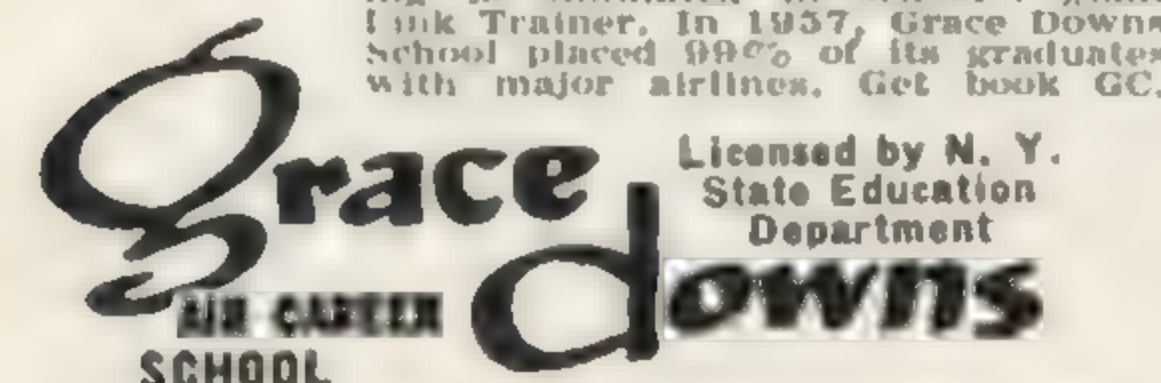
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Street

City

State

Girl

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Age

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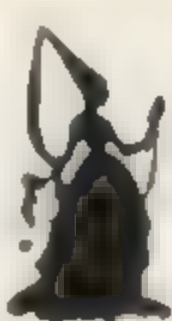
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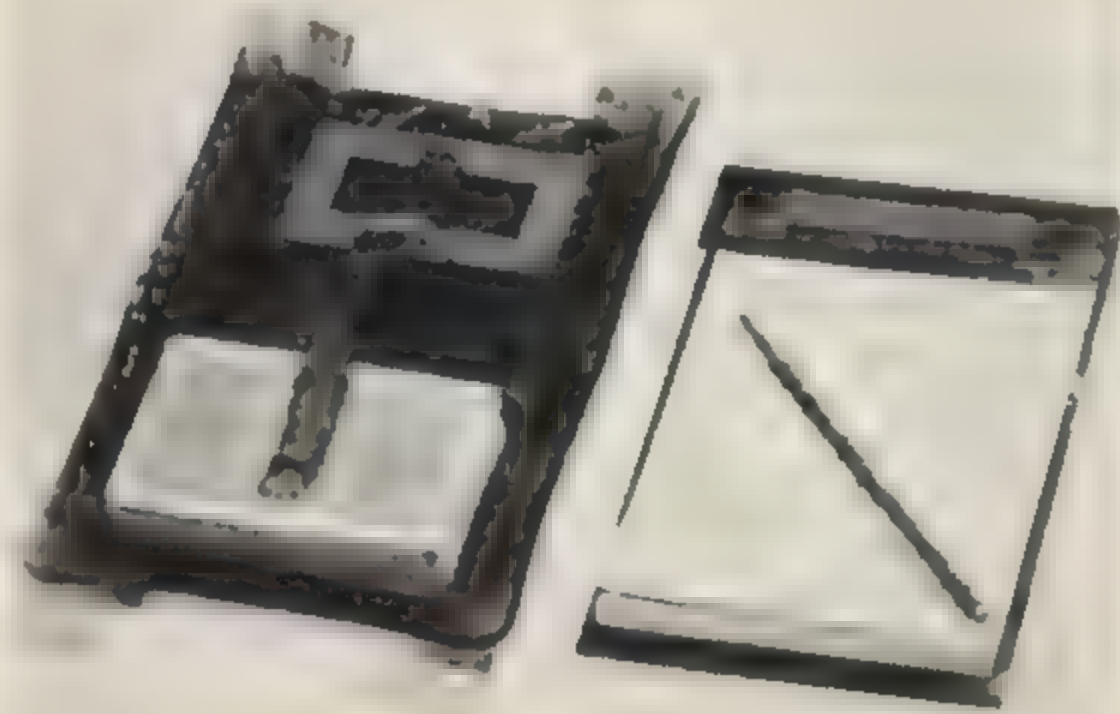


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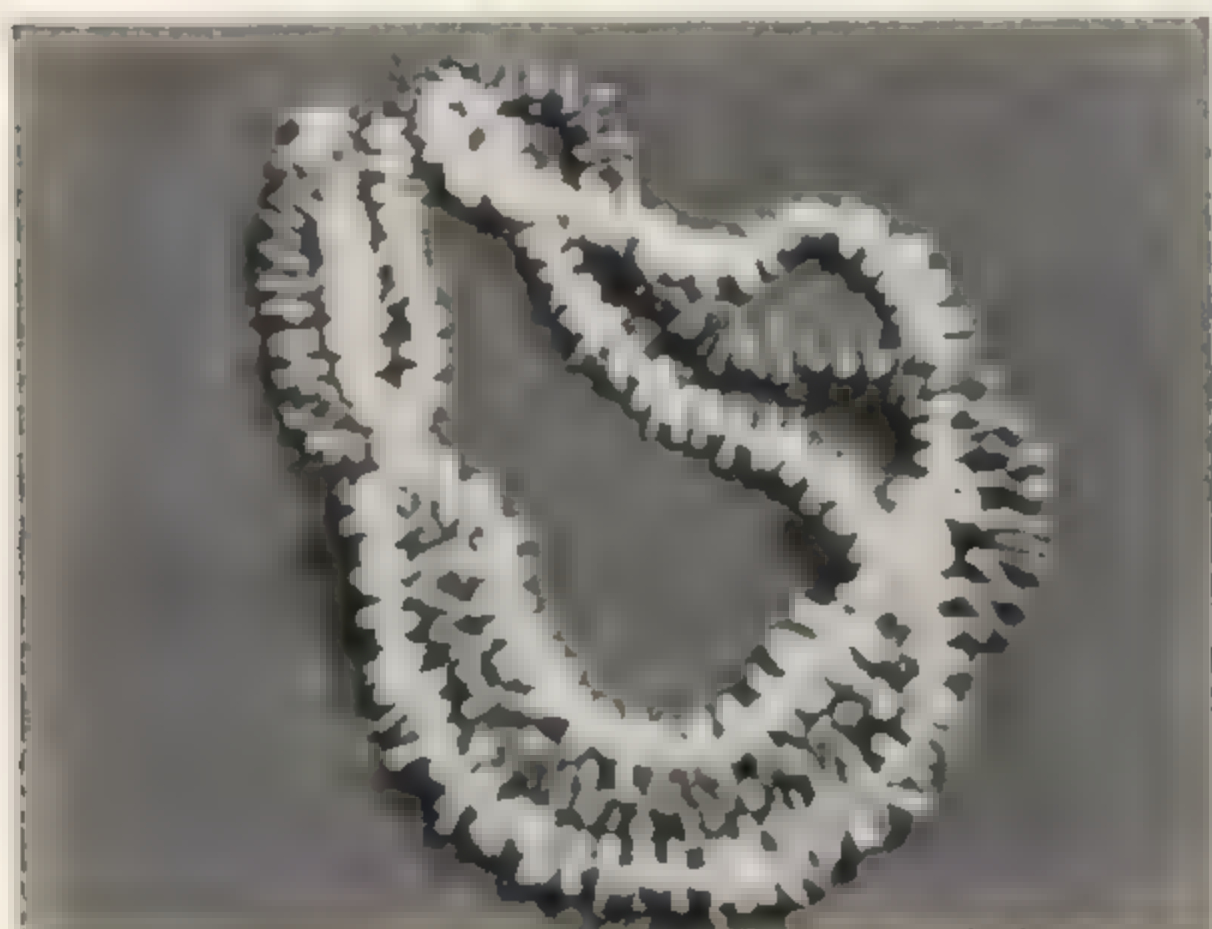


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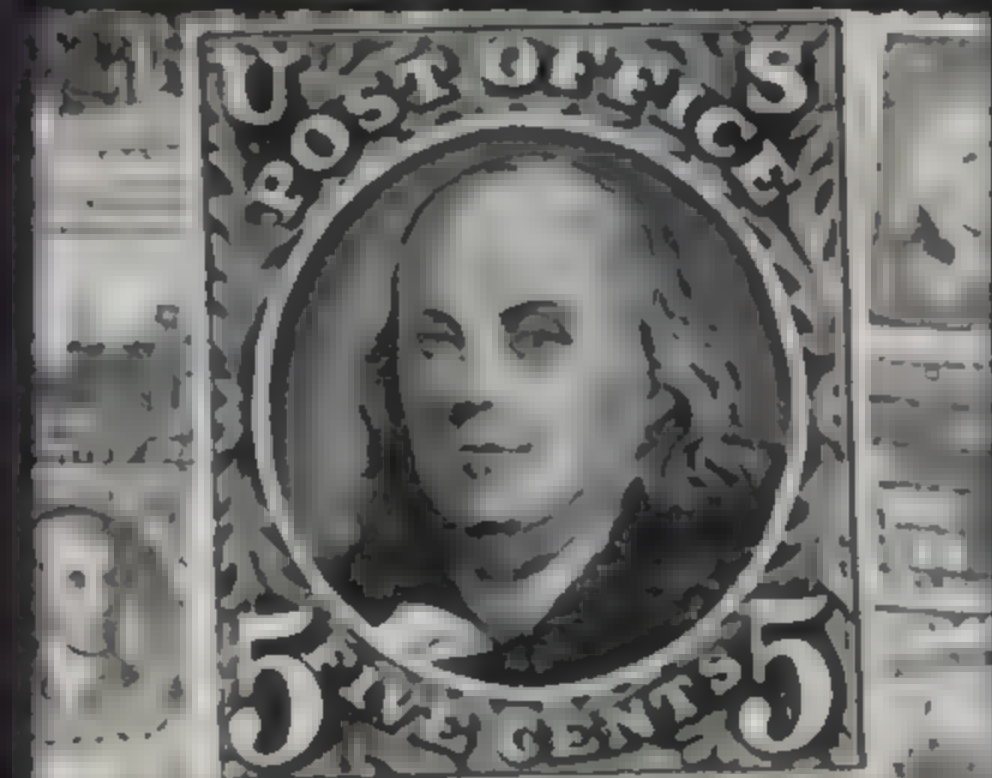
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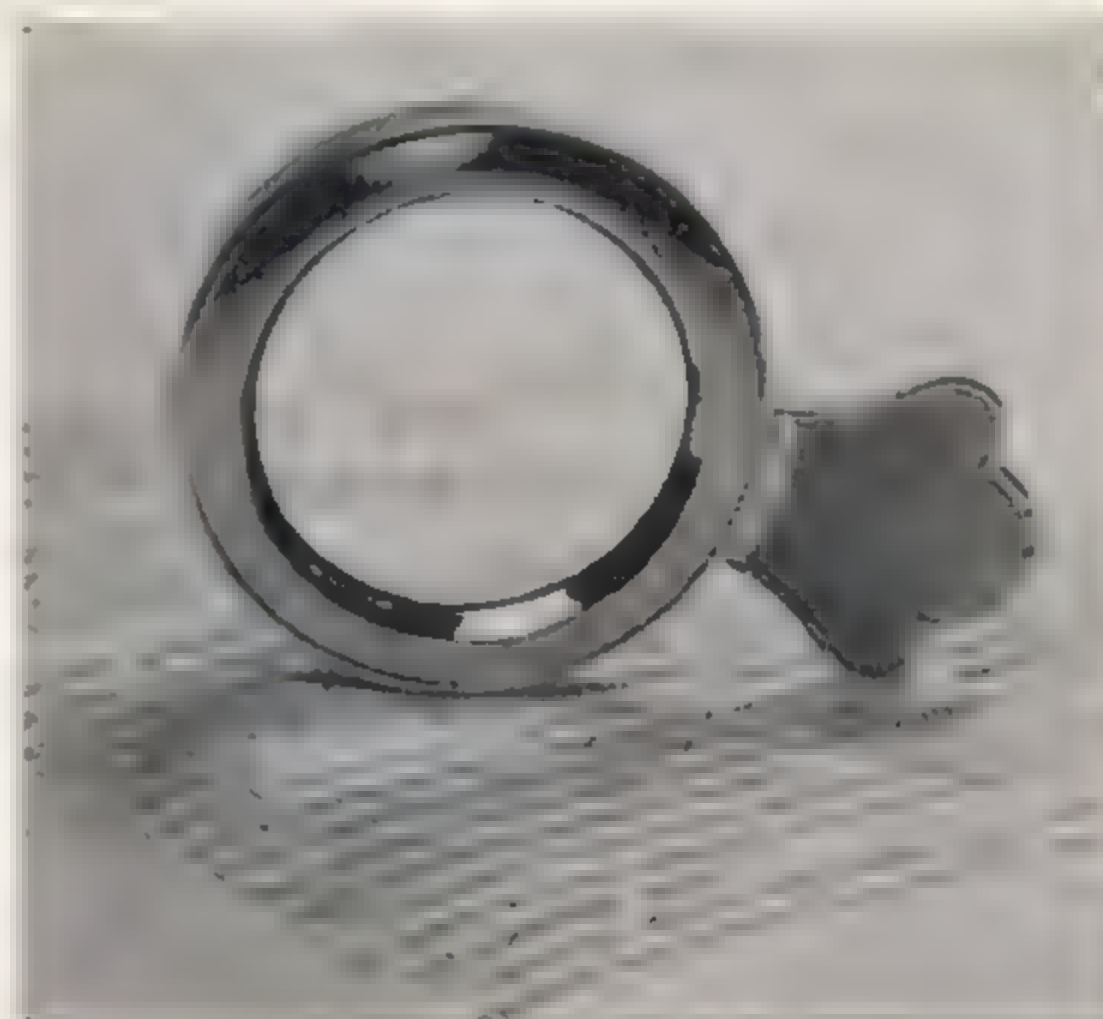


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# VOGUE

AUGUST 1, 1958

Vogue's  
eye  
view  
of  
the  
new U.S.A.

20% bigger' . . . and still more of those dashing women. That's what's happened to the U.S.A. since we began planning this issue of clothes for women who live, across the country, five to fifty miles from town. (Now it might be five to fifty miles from Anchorage.) And we're charmed to discover that Vogue has 165 subscribers in Alaska, including the northernmost university in the world, the University of Alaska. . . . Raising our sights and stretching our outlook to the top of Mt. McKinley (now the peakiest U.S. peak, outclassing California's Mt. Whitney), we rechecked the clothes in this issue and decided that Alaska-dressing is probably a matter of addition for the season of Yukon winter: more snow boots, more furs. Otherwise, pretty much everything in this issue goes. . . . So, please, just lace up our snow boots.







# Who are the dashing women of the U.S.A.?

Left: Mrs. A. Willard Mellor, who was both model and weathervane for Vogue's country clothes report. Mrs. Mellor lives in Locust Valley, Long Island, where her life centres around—first of all—her husband and three children, and otherwise around occasional amateur theatricals, that famous lifeline, the supermarket, and the scene here: The Westbury Book Shop. Good for a great part of all this: her yellow and brown skirt; worn here with a yellow silk Honan shirt. Skirt by Sloat of Forstmann brushed wool; \$40. Saval kidskin ghillies. Monet gilt jewellery. All at Altman's. Shirt, \$30; at Brett Winston. Gucci handbag.

The American fashion landscape has a geography all its own—no real maps involved—and that's where the dashing women live. It *can* be the country, which is where this look begins—the dash, the stamina, the aptness of clothes that are basically “country.” But there are more of these dashing women (we think) than you may now suspect. They are the women who live, for the most part, five to fifty miles from town, who manage everything but facials and soufflés in the family car (which they drive with a clutch of young and vigorous children spilling over the seats), who meet all trains (all trains carrying their husbands, that is), quite often work for the local school board or the Red Cross emergency feeding squad, and somehow entertain constantly with exuberance and charm. We think, if we've read the charts and dots correctly, there are probably some 25,000,000 of them. What they bring to American life is, for one thing, verve. In such quantity and degree that their fashion landscape has jumped its boundaries and the clothes they wear are now the great American classics—the tweeds, sweaters, walking skirts, et cetera—with the difference of individuality. These clothes *can* be pure country. Or semi-country—where there are trees, space, sidewalks, but no real berry patches. And now hear this: they can be city. Personally and editorially, we know dozens of New York women whose days include a good stretch of park-and-children life, and whose day clothes go along, tweed for tweed, with non-city wardrobes. Point is: good country clothes, because they're casual, uncontrived, made to go on for years, are just about as likable and wearable as lipstick. . . . Anyone not for lipstick? Then read on; these and the next twelve pages of Vogue document the dashing women's clothes. (You'll probably discover yourself in more than one of these situations.) On the other hand, if you're so firmly slick city that you belong to the kick-a-tweed-for-me school, you may even change your mind, and your clothes, yielding perhaps to the spice-coloured mohair suit on the next page, the wool dinner skirt on page 62, or the gun-club plaid suit, page 55. If your life is deep country, the emphasis shifts, naturally, to more pants, more walking skirts, sturdier shoes, sweater tops that don't just *suggest* warmth; they're all here. And if your territory lies an hour or so from town—say in Grosse Pointe, Bernardsville, Lake Forest, or Burlingame—you're free to run the gamut. . . . What we say is: it's one of the best runs going, and not to be overlooked even if you happen to live in a glass tower with feet of cement.





*Above:* For the country shopping stretch—in this case, the Mill Pond Shop in Oyster Bay, Long Island—a spice-coloured mohair jacket worn over its own eased sheath (short sleeves, boat neck). The cardigan might free-lance, too, with flannel skirts. Suit, about \$115; at Altman's; Joseph Magnin. Mark Cross handbag. *Right:* The countrywoman's self-assembled "suit"—black flannel walking skirt, shirt-sweater, plus faintly bulky black wool cardigan. Skirt of Milliken wool; about \$15. Shirt, red and black striped wool; \$17. Wool cardigan, \$18. Both by Goldworm. All at Best's; Young-Quinlan.

**T**he dashing day look—

no clichés involved

*Opposite:* The suit superb—news here because it manages to take tradition and leave it, too. What's gone is the too practical look. What's here is the marvellous gun-club check in British woollen, a shape that follows current fashion—easy jacket, deep pleats. Their sway might range from a horse show to lunch in town. By Vera Maxwell, about \$125. At Altman's; Julius Garfinckel; Neiman-Marcus; I. Magnin. Fuchs pigskin gloves at Altman's. Cartier jewellery. DuBarry's Warm Poppy lipstick.












HORST

*Above:* The red and the black, tweeding it here in a suit that takes the road dashing, city or country. By Davidow, of flecked wool edged with knitting; its blouse, black silk jersey with elbow sleeves, narrow brims of knitting at neck and waist. Suit about \$155; blouse about \$35 at Lord & Taylor; I. Magnin. Road-dashing, the English Ford Squire, an agile station wagon that totes five passengers in its tidy 142-inch length.

*Left:* Brisk cross-country costume amenable to watching a shoot, walking beagles, or just retrieving the mail. Brick-red turtle-neck cashmere sweater tucked into a plaid mohair walking skirt. Both Empire Imports. Sweater about \$35; skirt about \$50. At Henri Bendel; Montaldo's. Cavanagh felt riding hat. Phoenix country stockings.





*Right:* A soft-top convertible here based on a put-over of looped mohair-wool-and-nylon, and a slanty wool skirt. What it has is long-term chic (good in any centre from pop. 60 to pop. 6,000,000), plus the news of a slight high rise to the skirt's waist. Skirt, \$18. Top, \$18. At Bloomingdale's; Woodward & Lothrop; Harzfeld's.

**T**he fine freewheeling reds







*Above, left:* Straightforward shirt and skirt look that's strong on liveability.

Chamois-coloured corduroy skirt that wraps and ties (in a flash, zip zap) ;

chamois-coloured Viyella shirt.

Ostrich belt, \$35. Skirt, \$35. Shirt, \$20.

All by Phelps; at Lord & Taylor.

Scene: the Lewis & Valentine Nurseries.

*Right:* Light-grey flannel walking skirt in tandem here with a grey cashmere cardigan,

belted. Skirt by Robert Powell Johns of

Forstmann wool, \$60. Sweater, \$30.

Both at Abercrombie & Fitch.

*Left, below:* Country mandarin—Brazilian

kidskin coat, good wife-dressing for

the family car. By Samuel Roberts;

\$160. Bonwit Teller.



HORST

Sam Larson





*Above:* New country natural—muskrat in its own elegantly pale colour which, in case you've forgotten, is beige. The coat shape here is smock-triangle, and more than one woman we know will order it for city-living. \$495 plus tax, at Gunther Jaeckel.

*Right:* Royal Stewart kilt worn an inch above bare knees, and more dashing than this it's scarcely possible to be. (We saw a recent company of kilts worn by some of the mothers at a school field day.) Alice Stuart white shirt of Springmaid cotton broadcloth, \$4. Wool flannel kilt, \$15.

*De rigueur* here: the long socks by Mavis. Everything: at Altman's.



**M**ore dashing day looks









Sound investment is one of the strengths of country thinking, but it needn't mean sacrifice and farmer jeans. It *could* be the grove of new trees, opposite, or the sturdy dashing pants looks here.

*Left:* Grey hound's-tooth check trousers of wool twill, worn with a Shetland bulk of pull-over—grey and black marl. Pants, named after their maker, Mr. Pants, about \$19. Pringle pull-over, about \$18; at Altman's; Julius Garfinckel. British Brevitt boots; at Altman's.

*Right:* The magnificent white shirt—this one of Italian silk, with French cuffs, international flatter-power. \$30.

Grey wool flannel slacks, \$25. Both, at Brett Winston. Cobblers boots at Altman's.

*Opposite page:* The dashing suède coat, three-quarters long, the colour of brown almonds. An old love on the country side of clothes, it's worn here with a mustard wool turtle-neck sweater, brown pants of woollen cavalry twill with the figure mystique of elastic. Philip Sills coat, about \$110; Geist & Geist sweater, about \$13. Both, at Altman's; Sakowitz;

Frederick & Nelson. Pants, \$22; at Miller Riding Shop. Lady Cavanagh riding hat.

**T**he straight and narrow pants persuasion



*Left:* The evening life of the triangle, dinner and on—with extra non-city dazzle in the charm of blue-and-black wool damask. By Joe Davidson; \$23. At Altman's.



*Above:* One of the all-time great at-home looks—neon plaid wool skirt, miniature blouse on shoestring straps. Both by Mr. Mort Sportswear. Skirt, about \$35. Wool blouse, about \$14. At Altman's; Jenny's; I. Magnin.

Davidson

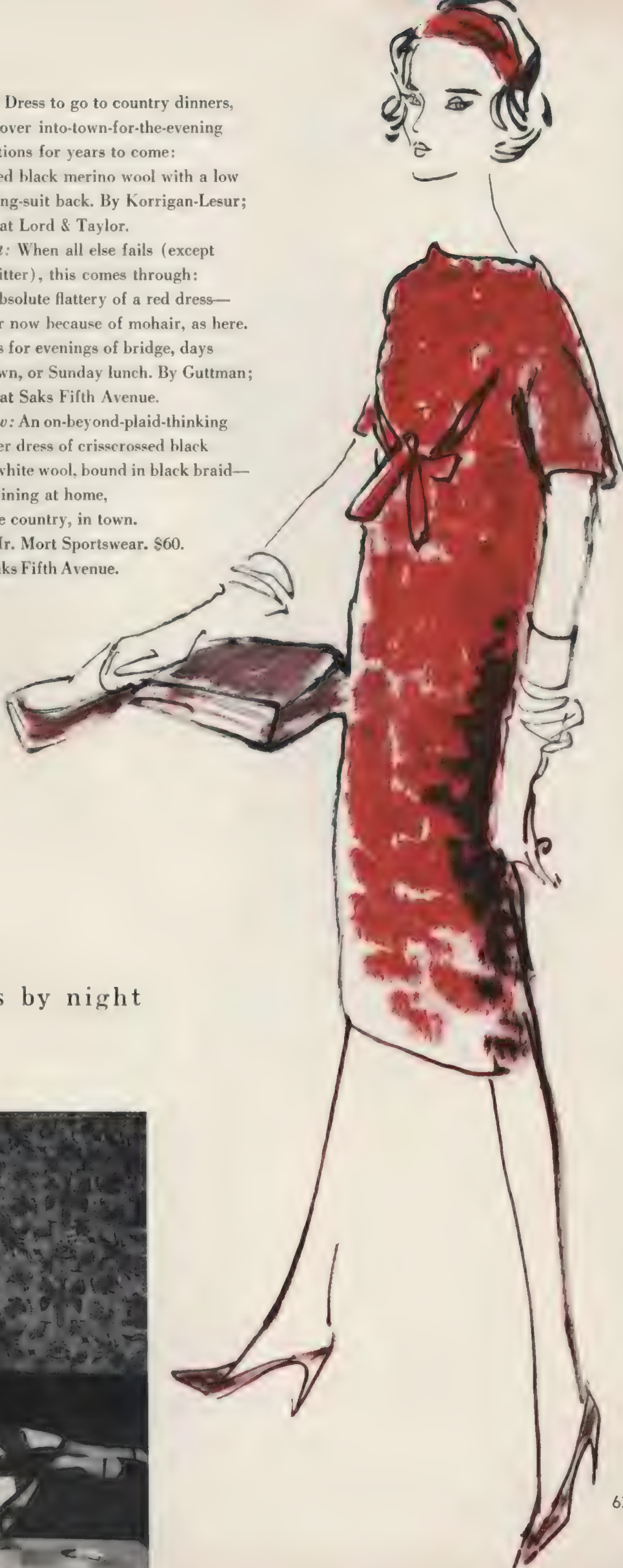




*Left:* Dress to go to country dinners, take over into-town-for-the-evening situations for years to come: knitted black merino wool with a low bathing-suit back. By Korrigan-Lesur; \$40, at Lord & Taylor.

*Right:* When all else fails (except the sitter), this comes through: the absolute flattery of a red dress—softer now because of mohair, as here. Dress for evenings of bridge, days in town, or Sunday lunch. By Guttman; \$60, at Saks Fifth Avenue.

*Below:* An on-beyond-plaid-thinking dinner dress of crisscrossed black and white wool, bound in black braid—for dining at home, in the country, in town. By Mr. Mort Sportswear. \$60. At Saks Fifth Avenue.

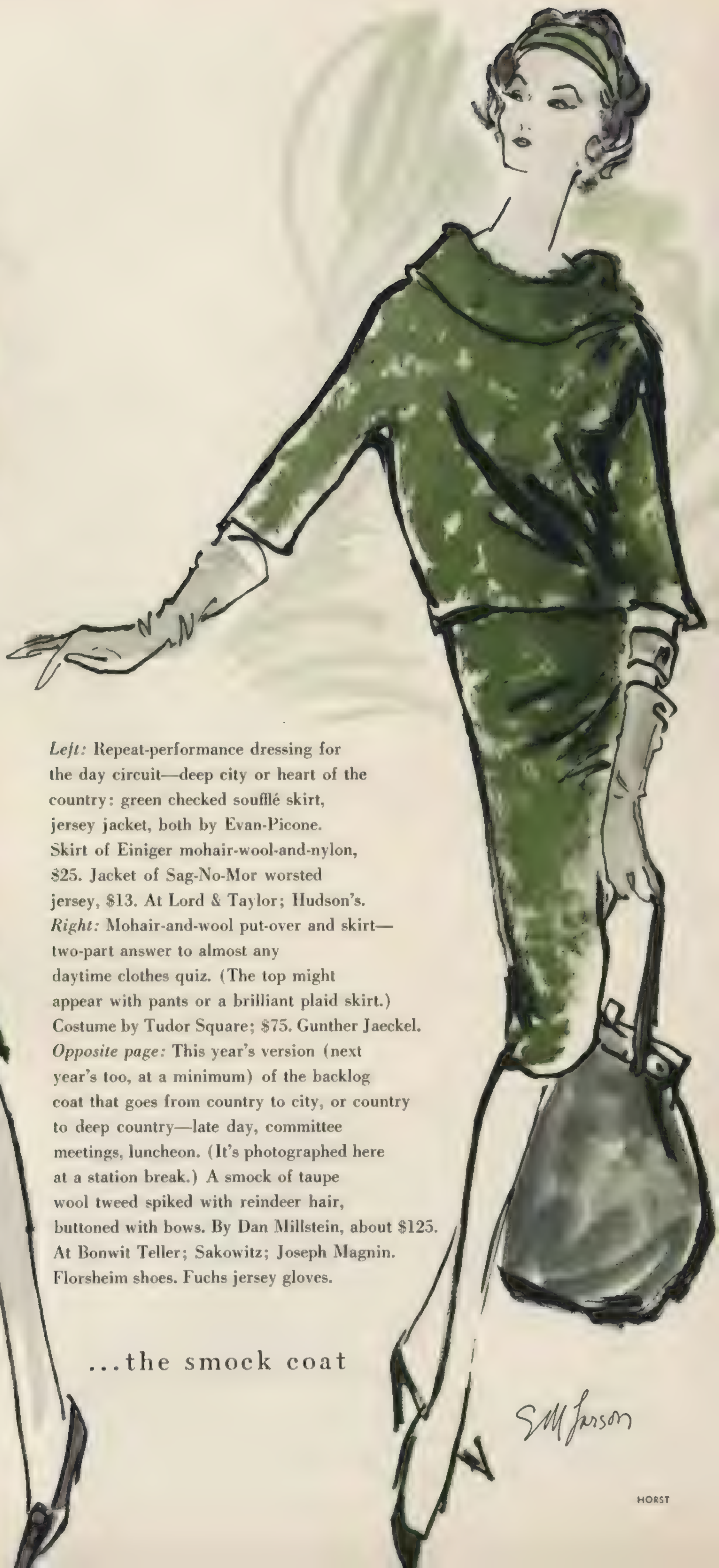


## Ravishing wools by night

HORST







*Left:* Repeat-performance dressing for the day circuit—deep city or heart of the country: green checked soufflé skirt, jersey jacket, both by Evan-Picone. Skirt of Einiger mohair-wool-and-nylon, \$25. Jacket of Sag-No-Mor worsted jersey, \$13. At Lord & Taylor; Hudson's. *Right:* Mohair-and-wool put-over and skirt—two-part answer to almost any daytime clothes quiz. (The top might appear with pants or a brilliant plaid skirt.) Costume by Tudor Square; \$75. Gunther Jaeckel. *Opposite page:* This year's version (next year's too, at a minimum) of the backlog coat that goes from country to city, or country to deep country—late day, committee meetings, luncheon. (It's photographed here at a station break.) A smock of taupe wool tweed spiked with reindeer hair, buttoned with bows. By Dan Millstein, about \$125. At Bonwit Teller; Sakowitz; Joseph Magnin. Florsheim shoes. Fuchs jersey gloves.

**A**mbered green

...the smock coat

Sam Larson







# PEOPLE ARE TALKING ABOUT...

## PEOPLE ARE TALKING ABOUT...

*The King Must Die* by Mary Renault, in which she swells with her own vigorous style the Theseus legend, her research precise, her imagination full; giving meat to a myth somehow diminishes its magic. . . . The beauty of the Bayanihan Dancers from the Philippines, who were at the Brussels Fair; their most notable dance, the Singkil in which a young girl laced dexterously in and out of crisscrossed bamboo poles, her only accompaniment, the percussion of the poles and the slink of her anklets.

## PEOPLE ARE TALKING ABOUT...

The only Van Cliburn recording, Victor's Tchaikovsky First Piano Concerto in B flat minor. Although there are no revelations, the sound is superb, clean, singing, and romantic where Tchaikovsky should be romantic. (Note: At the midnight recording session, a grey-haired woman reporter said, "I can't stand the Tchaikovsky, it's a show-off piece." Soon after the Russian conductor, Kiril Kondrashin, wearing a greenish grey suit, a bow tie, and a white shirt, took off his coat and wrist watch, Cliburn came in. Pale, thin, tired, and tall, he shook his tight blond hair as though shaking off water or fatigue. Everyone concentrated on him. A dark voice on a mike said, "Stand by, Tape One." Kondrashin said, "Please," as though it were "Police," gave the beat, and the famous opening chords crashed. After a few moments the music stopped and a piano tuner adjusted E flat above middle C and then made the sweeping gesture that in baseball means the runner is safe on base. The music began again. Cliburn waited his cue, his eyes like a puppy's on the conductor, and then he put his enormous thin hands on the keyboard. His stretch is wide, his thumbs extravagant, curved out in a swirl, with flat cushions at the tips, like fat hips. After an extraordinary run down the keys, he finished up with a hay-maker gesture. The session ended at 5 A.M.)

PEOPLE ARE TALKING ABOUT . . . The Governor of Alaska, Michael A. Stepovich, an attractive man with eight children and the responsibility for running the biggest and most booming part of the U.S. . . . Lebanon, the Middle East, and cities people haven't mentioned since school days. . . . The delicious violence of the book, *Doctor No* by Ian Fleming, who tamps down an incredible story of giant squids, a naked, beautiful girl who wears only a belt and a knife, a man with hooks for hands, and an island nobody leaves. . . . Men on the beach wearing army helmets, left from the Spanish-American War.

PEOPLE ARE TALKING ABOUT . . . The effective new movie, *The Key*, with submarines and tugboats fighting it out, and Sophia Loren at home, charming and dazed, speaking English as though it were a dead language. . . . The thoroughgoing pleasures of the Storm Jameson novel, *A Cup of Tea for Mr. Thorgill*, an intelligent, soundly exciting story of dons at Oxford and a ravelled ball of Communists, polite and frightening. . . . Eating shelled sea urchins, which look like roe, taste like lobster, and are better with a couple of drinks. . . . The gentle wordbook, *Ounce Dice Trice*, for which Ben Shahn has drawn delightfully and Alastair Reid has made up such lovely phrases as "a blunder of boys, a giggle of girls, a consternation of mothers."

ANDRÉ MALRAUX

AND MADAME MALRAUX

A political fuse that has finally been lit, André Malraux, whose fame has rested on his novels and his monumental art books, is now Premier de Gaulle's new and powerful Special Minister. Officially this incredibly magnetic monologist is called Minister Delegated to the Presidency of the Council; unofficially he is, among other matters, Minister of Information, and, in his own words, Minister of Urgent Affairs. He likes to gulp life; served as political propagandist for the Kuomintang in China in the middle twenties; became a Communist sympathizer; later flew for the Loyalists in the Spanish Civil War; broke with Communism; became a French Army private, was captured by and escaped from the Nazis. A figure of legend in the Resistance, he was captured and badly hurt. After the Liberation, he met General de Gaulle and found political port. When Malraux acted as press agent without true portfolio for De Gaulle's political party, R.P.F., long since dead, he exhibited for all to see and hear the remarkable brilliance of his faceted mind and the urgency of his spilling speech.

He is an intellectual octopus. Almost nothing escapes the tentacles of his interest. He wants to know the information on the back of a painting, the way grey lacquer was made in China, what a waffle tastes like, how movies are made, how much a child's blanket at Lanvin will cost, who can copy a Red Indian mask for him. Malraux fuels all of life with romantic intensity. His Prix Goncourt money for his great novel, *Man's Fate*, he used to pay for an aeronautical expedition in search of the desert city of the Queen of Sheba; in the best Richard Burton tradition, he wanted to go it alone. Madame Malraux, a dark, shining woman, who listens to him as though under a spell, was a concert pianist and the widow of his half-brother, killed in a German concentration camp. In his masterly book, *The Voices of Silence*, Malraux constructed for the readers an imaginary museum to which, because it is built of reproductions, the whole world has access. Another of the art series, *La Métamorphose des Dieux*, was published in 1957. (Vogue published an excerpt of the former, November 1, 1953.) The next volume is incomplete. "Now," *The New York Times* quoted him as saying, "is not the time for literature."





PENN

ANDRÉ MALRAUX. THE POWERFUL SPECIAL MINISTER  
IN THE FRENCH CABINET, AND MADAME MALRAUX



BY MOLLY HARROWER, Ph.D.

# Why you like

EDITOR'S NOTE: Dr. Molly Harrower, blue-eyed, blond, tanned, and married, is a clinical psychologist with a distinguished career, which includes teaching and research at Temple University Medical Center, University of Texas, McGill University, and Smith College, as well as being called on as a Psychological Consultant to the U.S. Department of State, to the U.S. Army, to the Air Surgeon-General's office, and to the Children's Bureau, all in Washington, D.C. An English woman, educated in England, and now married to an American, she is in private practice in New York City, where she assesses the emotional problems of her patients, helping them to readjust. In addition, she is busy with her present research, measuring the effect of various kinds of psychological treatment; with teaching the use of psychological methods; and with her writing. The newest of her six books, *Personality Change and Development as Measured by the Projective Techniques*, will be published in September. Dr. Harrower was one of the first to use the projective techniques in marital testing.

Isolating and defining the sources of our liking and disliking people, almost at sight, is somewhat like finding the cause of an aching tooth. To many of us the tooth is plain enough. To help find the personality ache is one of the tasks of a clinical psychologist who employs the techniques of psychological testing. (A clinical psychologist is one who deals with patients.) Related to the question of personal likes and dislikes is the whole field of marital counselling, whereby the clinical psychologists, using the battery of projective tests, can help to detect and measure the psychological factors that enter into a couple's discord. The tests are the start of the work, but a head start.

*Q. Why do we suddenly like or dislike some people?*

A. Liking someone intensely, or conversely disliking someone on first sight, when there is no logical reason for either feeling, shows us that we are all subject to pressures and demands from parts of ourselves of which we are not aware, that part sometimes called the unconscious. At a party the exaggerated admiration evoked in Mrs. A. by a complete stranger, Mr. B., may result from the appreciation and love originally evoked by some friendly person in Mrs. A.'s childhood. In some subtle way, Mr. B. may serve as a substitute for the former object of her affections, thus opening now the

gates of her positive feelings.

On the other hand, the fierce resentment fired in Mrs. A. at the same party by Mr. C., a complete stranger who has made an innocuous remark, may result from the fact that Mr. C. has made some gesture or used some tone of voice similar to those of some person resented in childhood. At this signal the unconscious part of Mrs. A. unloads anxiety and resentment, perhaps bottled up over the years. Mr. C. gets it all, branded with an old trade mark that neither of them realizes. All of us, all the time, though not always with great intensity, play these rôles unwittingly in the lives of other people; part of our own reactions to our friends and acquaintances is coloured this way.

*Q. When the whole group likes Mrs. A. does this mean that the unconscious of each one in the group is operating in the same way?*

A. No, there is obviously something more to it. For a whole group to like and accept Mrs. A. one can be sure that there are some logical reasons as well as personal, unconscious bias. The group, however, may be following some rules of which no one member is explicitly aware. For instance, there is the delicate, interesting balance of likeness and difference. For Mrs. A. really to be liked she must have enough in common with the majority of the group to let her "speak their language," and yet enough of her own special quality to be an object of interest. If she has too much of her own, if she is too different, she will cause alarm, embarrassment, anxiety, and, perhaps, dislike. If she has no distinguishing features at all, she will be overlooked. This holds for physical characteristics as well as psychological ones.

If her interests, for example, are sufficiently similar to the group as a whole in several important areas—she has children of school age and a place in the country where she likes to garden—then her knowledge of Egyptian mummies becomes a conversational asset; but if she is concerned only with her research on mummies and makes it quite clear that the acceptable interests of the group as a whole are quite alien to her, then this knowledge of mummies, so intriguing before, now alienates her from the others.

*Q. How does it happen that for no good reason, we find ourselves disliking someone we liked before?*



# the people you like

A. That unconscious part of all of us which can love or hate at sight can also be unpredictably fickle. Thus, it sometimes happens that after the great attraction, after the marriage in expectation of happiness, one of the couple no longer feels that way about the other. Although the man, for example, is married to the same person, he feels that she is not the same. He may even be convinced that she has changed. Occasionally and rarely, he may recognize his own unreasonable swing from love to disinterest or even to active dislike. Some, but of course by no means all, of the cases of marital conflict may come from the fact that the unconscious now wants to be satisfied in a different way.

Q. *Is it important to be popular?*

A. If we are in too great need to be liked for the sake of liking, if it heads the list of all other interests, the chances are it is because we are, at the core of our being, insecure and anxious, and are trying to avoid facing that anxiety. An exaggerated need to be popular could be described as being afraid to look in the mirror where we really see ourselves. Instead we want a chorus of people to tell us how pretty we look. On the other hand, when we develop the kind of human qualities which make people happy in our presence and us happy in theirs, we have achieved a worthwhile popularity.

Q. *Can one find out from the tests which the clinical psychologists use why one is not liked?*

A. Yes, the tests can give some suggestions or clues to help show why someone is not getting the most out of relationships with others, and what someone is doing that is self-defeating. When people come for psychological help, one of the things which they may be at first most concerned with is their own feeling that others do not like them. What the tests may show, however, is that it is this attitude—this assumption that the person is not liked—that is the block to being liked. There is a kind of unnecessary torture, sometimes even among married couples, which makes one or both assume that they are the object of criticism, when no criticism is intended.

Q. *Of what value is psychological testing to the partners in a troubled marriage?*

A. If it is difficult for most people to understand the work

of a virus in their system, it is almost impossible for them to comprehend so indefinable an ailment as emotional malaise. The victim of a virus can point to a definite symptom; the troubled couple can speak only of such intangibles as unhappiness and frustration. In both cases, pinpointing the cause brings emotional help—even before treatment. As a thermometer reading can confirm the existence of a fever, so psychological testing can detect—and thus define—some of the causes of marital discord.

Q. *Have special psychological tests been devised for studies of this kind?*

A. No. The husband and wife who ask a clinical psychologist for marital help face precisely the same battery of tests given those pursuing the sources of anxiety or frustration. With this difference: the psychologist evaluates the findings in the light of the couple's specific conflict. (Continued on page 124)

HUSBAND


Equivalent Weighted Score	Information	Comprehension	Digit Span	Arithmetic	Similarities
18	25	20	14	23-24	
17	24	19	13	21-22	
16	23	18	12	20	
15	21-22	17	11	19	
14	20	16	10	17-18	
13	18-19	15	9	16	
12	17	14	8	15	
11	15-16	12-13	7	13-14	
10	13-14	11	6	12	
9	12	10	5	11	
8	10-11	9	4	9-10	
7	9	8	3	8	
6	7-8	7	2	7	
5	6	5-6	1	5-6	
4	4-5	4	0	4	
3	2-3	3		3	
2	1	2		1-2	
1	0	1		0	
0		0			

WIFE

Equivalent Weighted Score	Information	Comprehension	Digit Span	Arithmetic	Similarities
18	25	20	14	23-24	
17	24	19	13	21-22	
16	23	18	12	20	
15	21-22	17	11	19	
14	20	16	10	17-18	
13	18-19	15	9	16	
12	17	14	8	15	
11	15-16	12-13	7	13-14	
10	13-14	11	6	12	
9	12	10	5	11	
8	10-11	9	4	9-10	
7	9	8	3	8	
6	7-8	7	2	7	
5	6	5-6	1	5-6	
4	4-5	4	0	4	
3	2-3	3		3	
2	1	2		1-2	
1	0	1		0	
0		0			

This "scattergram" shows graphically the differences in aptitudes between a husband and wife with practically the same I.Q. score. In their Bellevue-Wechsler subtests the husband in this case is high in arithmetic, memory, and information, the wife is lower in these fields but higher in abstract thinking and in sound judgment.





## New decision for belts: the soft shapes

Here, six of the first autumn dress-looks to come around the bend in August; belted—but not with a vengeance. And that's the point: high, low, or waist-level, the newest belt in circulation is the one that circulates softly—around soft lines. *Midriff belting, left:* A belt that starts a touch above the waistline—and rises slightly. The dress, in a fabric that's news in itself—a flow of supple heavy French silk jersey, navy blue. By Ben Zuckerman; about \$225. Saks Fifth Avenue; Julius Garfinckel; Sakowitz. New measure of hat: a tall red velours Directoire cap, by Emme. *Hip-belting, directly right:* Shirt dress with a fresh set of shirt-components—put-over, wide pleated skirt, a curve of belt around the hips. By B. H. Wragge; in brown silk shantung. About \$100. This, at Bonwit Teller; Neiman-Marcus; I. Magnin. The shoes, brown-suede T-strap sandals, by Sandler of Boston.

*Shirt-belting, far right:* Shirt news to tick off this way—softness, bright-redness, a narrowly-belted waistline. By Ben Reig, in red wool mesh; about \$245. At Bonwit Teller; I. Magnin. Strapped shoes, by Bally. Velvet and panne turban: John Frederics.













## More new belt decisions

*Central belting, far left:* A belt with a nice grasp of the waistline-situation. All around it, the news of printed wool jersey. By Brigance of Sportsmaker in black, russet, and beige; about \$65. Saks Fifth Avenue. Lilly Daché mobcap.

*Récamier belting, directly left:* Flowing along in red wool velours, the kind of dress that invariably corners the day-through-late-day market in a wardrobe. This, lightly indented above the waist and glove-belted with pink suède, by House of Kunel; about \$190. At Bergdorf Goodman; I. Magnin. Strapped calfskin-and-lizard shoe, by Bally. Inches to add: a tall red silk hat, by Emme.

*Bodice belting, right:* One-piece red jersey day-dress, and a new way to draw a belt line — through a high, buttoned-down plastron. By Harmay, in worsted jersey; about \$55. Gloves, by Superb. These and the dress: De Pinna. Dress, also at: Hutzler's; Frost Bros. I. Miller shoes. The Irish-green hat by Emme.





New fluid assets





Progress report, here, on one of the all-time fashion-valuables: the dress that's made in a supple fabric—newly high-waisted, softly narrow.

*Far left:* Late-day dress with a high drawstrung waistline, deep-angled décolletage. This, the colour of golden chrysanthemums. By Richard Cole, in crêpe of Celanese Arnel blended with cotton; about \$40. Bloomingdale's; Battelstein's; Ransohoffs. Liparé shoes.

*Directly left:* A dress that could give lessons in day-to-day dressing—brown crêpe; the waist, banded high and tabbed. By Kasper, in rayon and Celanese acetate; \$60. Saks Fifth Avenue; Neiman-Marcus.

*Right:* Bright red way to extend afternoons into little evenings—bouclé mesh with a smooth high midriff, nipped-in hemline, touch of fullness at the back. By Abe Schrader, in Celanese acetate, rayon, and nylon; about \$45. Bonwit Teller; Famous-Barr. Hats, both pages: John Frederics.





# The magnetic shoe:

30 ways to put it in your fashion life

New shapes: high-bowed  
waistline, eggcup hat, T-strap  
shoe. Dress by Estévez in  
bright blue acetate-and-rayon  
fabric by Onondaga. \$70.  
Lord & Taylor. Emme hat.  
Joyce shoe in brown suède  
(Allied kidskin). \$14.  
Lord & Taylor; Jordan Marsh;  
Sommer & Kaufmann

New shapes: hip-long jacket, steeple hat, shoe with  
a new vamp band. Grey wool tweed suit, by Hormay,  
\$100. Jay Thorpe. Emme hat. Brown calfskin  
shoe, by Herbert Levine. About \$33. Jack Schaefer;  
Neiman-Marcus; Joseph Magnin.





New shapes: bloused dress,  
bloused hat, tap-shoe ties.  
Navy-blue worsted jersey  
dress, by Hannah Troy.  
Jasco fabric. \$80.  
Bonwit Teller. Emme hat.  
Black calfskin shoe by  
Herbert Levine, in  
Hubschman leather.  
About \$35. Jack Schaefer;  
Neiman-Marcus; Joseph Magnin.

Why magnetic?—Simply because: the new shoes are drawing some of the best looks into focus now. Some women we know are reversing shopping lists to read, "Shoes first, dress later," and it's just possible that two or even three pairs of shoes will take over the rights to a single dress. Extravagance isn't what we're plumping for, but we are saying this. The all-purpose shoe, overlapping everything you own, and over-cautious even then, generally manages to look like the lazy fashion habit it is. Each shoe here (and we invite checking) has three points of news—new colour, new shape, new material. If the first mental try-on leaves you still unsure, there's a positive test of rightness: ten feet from your full-length mirror, does the interest still hold? does it—magnetize? Other tests for magnetism, here, picking up fashion effortlessly. *New ways for a shoe to be shaped...* with *T-straps*, sometimes placed lower, made with a fringed tongue, always coming through with a long concentration of leg. Or with *vamp bands*, wider often, or doubling across the foot, importantly buckled. Or with *tap-shoe ties* of inch-wide grosgrain, leather "pipe cleaners" or satin ribbon.

*New shoe "leathers"*—printed velveteen and mohair; wool flower gardens; evening satins with not a boudoir colour on the shoe tree. Among the real leathers, great softness and sheen. Listing: glacé calfskin, alligator and lizard with lacquer-like finish, leather crêpe, deldi—officially suède but astonishingly velvet at touch. Seesawing with the fur-hat fashion, the new fur-shoe fashion; don't be of two minds about the choice here—choose one or the other for any given costume. *Sage green's new pull*, its new dimensions: reptile, a shinier sage than velvet, not so deep as suède, for example. A green tweed suit currently doing wonderful things for a blond woman might pick up a matte-green shoe on

the new go-round. Point: any "look" can carry twice as much colour now as you once thought it could. Another green shoe in series with blues, pale to deep. A green Paisley shoe for a blond late-day dress.

*Winter blues*, de-winterized, brighter than navy-blue. These are shades that flourish with eggplant, violet; furnish new excuses for buying brown tweeds, brighter blue silks, a dark red dress with in-town status. About *red*: comes with a new measure of sunny sparkle. (For this reason a woman with a mostly beige or brown wardrobe plan might find herself stocking red shoes in variety.) Cordovan-red shoes could re-slant a red jersey suit, cap the impression of great dash for an all-red plaid. Another day, the same plaid and a pair of bright *brown shoes* could change the drill beautifully. Shoes and coat in a red-brown plus a black jersey dress are a fine city-travel possibility. And because a good black dress deserves special consideration, think of the brown, red, very dark green, or charcoal shoes here. The hat, then—black. Which brings us to the business of "rules." There is One, and it concerns prints and shoes to wear with prints. The basic colour of the print in the dress is the right colour for the shoe; and if the basic colour is black, think twice about any other shoe colour. (A textured black leather is news in another key now.) In fact, the black shoe, like the opera pump, may spend a bit more time on the shoe trees than formerly but its fashion magnetism is as durable as—well, in fact, a magnet's.



# New magnetic fields shaping up in green

In full swing here, what started to happen with the first inch off skirt lengths: shoes, and legs, taking over the magnet spot in fashion. In the space of eight green shoes—eight shapes, seven shoe “leathers.”

*This page:* Top, day-or-later Calcutta lizard shoe whipped with double straps. By DeLiso Debs, in Fleming-Joffe leather. This, \$25. Gimbels; Woodward & Lothrop; L. S. Ayres.

Centre, the new delicate T in zebraesque fur—exotic note with

black. By Newton Elkin, in Leather's Best furry calfskin. \$37. Lord & Taylor; Marshall Field; Sakowitz. Below, shoe of Harvey suède, tap-shoe ties; poised on the afternoon-evening fringe of things. Delman: \$40. Also at Harzfeld's: Frost Bros.

*Opposite, counterclockwise:* High noon: laced shoe in a fir-green Hub-schman calfskin; by Martinique, \$25. At Franklin Simon; Famous-Barr. Soft city shoe of reversed pigskin, laced at a pretty low point: medium

heel. By Fortunet, \$13. Arnold Constable; Miller & Rhoads.

Paisley velveteen—straps, a tie; wear-with-all of beiges, reds. By Mademoiselle; Onondaga fabric. \$20. Lord & Taylor; Wanamaker's, Phila. Bobbed T-strap; a shoe of tawny green alligator-lizard, by Custom-craft. Fleming-Joffe skins. \$27. This, at Lord & Taylor; Neiman-Marcus. On the foot: belted lizard shoe, the news of wide-eyed punchwork, belt-buckle buckle. By Mademoiselle; Calcutta lizard: Fleming-Joffe. \$23. On the leg (it could stand in with any of the shoes here) subtle, seamless, sage green stocking, by Hanes. Both: Lord & Taylor; Frost Bros.

*Shops in other cities: page 36.*

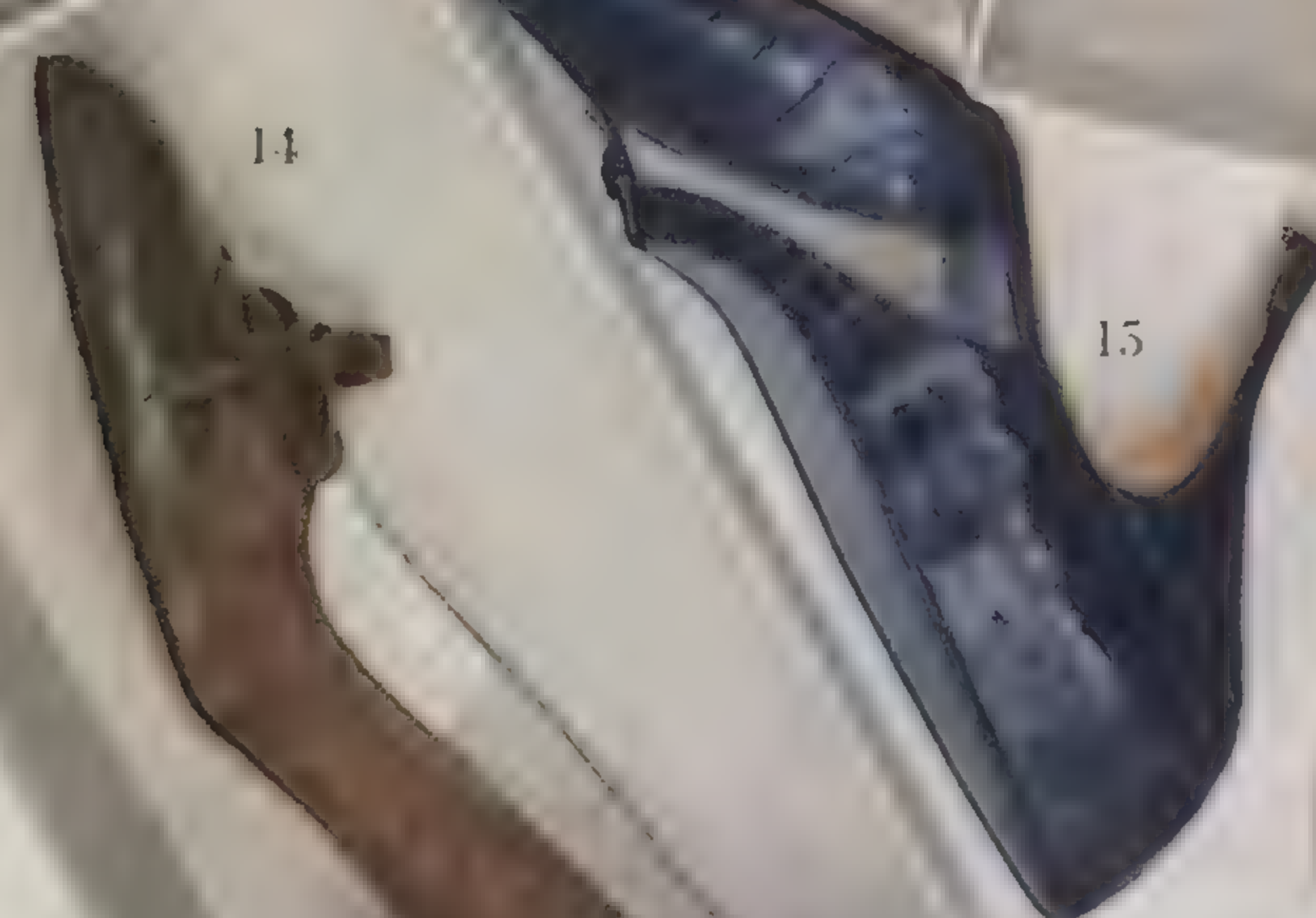
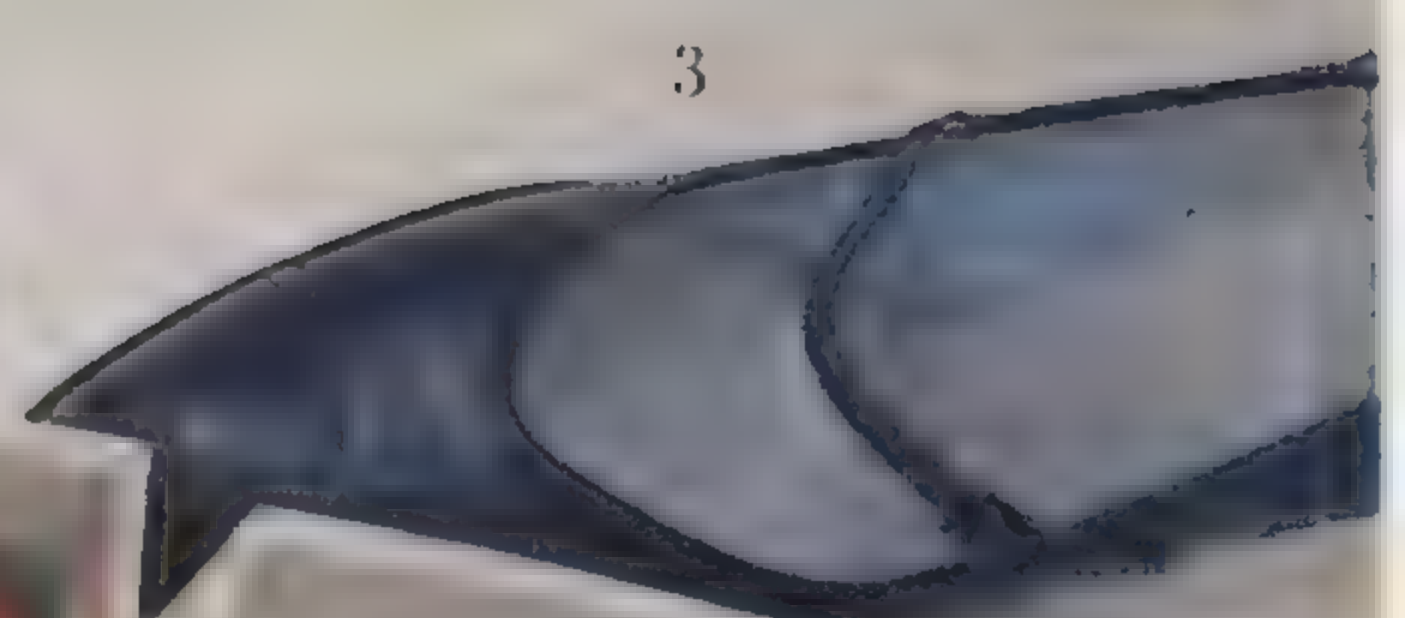


DRAWINGS BY MARY SUZUKI  
PHOTOGRAPH BY WILLIAM KLEIN











# 19 magnets— pulling for the new colour scope

*Opposite page:* 1. Bronze kidskin (the brightest brown), cutouts, a strap. By Mademoiselle, in Allied kidskin, \$19. Lord & Taylor; Meier & Frank. 2. Flashing colour, straps, buckle—orange silk satin, glacé for an apricot chiffon ball dress. By Delman, \$40. 3. Strapped calfskin shoe, “spectator” markings—and leanings. By Accent. 4. Black and blue fur, with collar; black-dress benefits here. Shoe, in Leather’s Best furry calfskin, \$29. At Andrew Geller; Neiman-Marcus. 5. Red calfskin, T-strap in its two-T-ed version—a nice impression of softness, elegance. By Palizzio, in Davis leather, \$25. At Lord & Taylor. 6. Covered evening shoe, the yellow silk satin laced up and bow-tied. By Julianelli, \$35. At Lord & Taylor. 7. Possible pivot shoe in the wardrobe: red alligator with a triangle strap, great point. By Evins; Fleming-Joffe leather, \$85. I. Miller; I. Magnin. 8. Bronze-green T-strap shoe—tops in the curtain-calls dept. Loewenstein glacé calfskin, \$27. Andrew Geller. 9. Blue-green printed mohair shoe to wear late-day with smooth wool, satin, a fling of jewels. By Julianelli: Ascher Ltd. mohair, \$37. Lord & Taylor. 10. Brown fur, black satin dinner plan. By Herbert Levine; Leather’s Best furry calfskin, \$40. Jack Schaefer. 11. Yellow silk satin, basque lacing: evening shoe sheathery, this. By Margaret Jerrold, \$25. Lord & Taylor.



12. Glossy brown calfskin shoe, gros-grain ties, square-clipped (but still pointed) toe, \$19. From Florsheim. 13. Ruby among alligator shoes, with enough presence for anything short of big-evening, for a supersuit. By De Busschère, to order at Belgian Shoes. 14. Brown-taupe deldi suède and lizard—new tie-up with red, black, beige. By Customcraft; Donovan leather, \$23. Lord & Taylor; Neiman-Marcus. 15. Low T-strap; great comfort to the woman whose daily shoe *works*. Fleming-Joffe blue alligator, \$65. I. Miller.

16. Brown alligator shoe; the tied T-strap is news. By Evins; Fleming-Joffe leather, \$85. I. Miller; I. Magnin. 17. Silk separates idea—green and black satin, belted, sparkled. By DeLiso Debs, \$21. At Bloomingdale’s. 18. Black lizard, deldi backing, a strap. By Newton Elkin, \$30. Lord & Taylor. *This page:* Blue grained calfskin shoe opening off a T-strap, open to green-blue-red pairing. Hubschman leather, \$27. Andrew Geller; Neiman-Marcus.

*Shops in other cities on page 36.*





The new mink  
country



WILLIAM KLEIN





It's moved into the open: the fact is, there used to be places a mink coat couldn't legitimately go—and did. But the mink coat now, as here, can go as far into the country as the trains do. And why not? Rugged by nature, mink is meant to be *used*. (Like silver and pearls—remember? And like cardigans and reefers, which these are.) *Facing page:* Mink cardigan that's not a "between" coat solution in any sense. True country (and if the country is a park with benches, fine) with the straightforward elegance of tweed, jewels. The length: in a nice bench-warming tradition, to the skirt hem. The knitted wool ribbing is about the same colour as the mink—"Autumn Haze," Emba natural brown mutation mink by Revillon. Also: Neiman-Marcus; I. Magnin. *This page:* Mink reefer, a splendid warmth of "Tourmaline," Emba natural pale beige mutation mink. The colour answers for a woman who thinks of "country wardrobe" and browns, greens, rock-reds in the same split-second. A city-life centred on black could profit neatly. Seven-eighths length; all the lines—of collar, buttons—contributing to straight up-and-downness. The coat by Maximilian. Both pages: jewels by Cartier.







Prince Juan Carlos with Mrs. Henry R. Luce. Foreground: Mr. Rudolf Schoenfeld, former U.S. Ambassador to Guatemala and Colombia.

# GALA IN WASHINGTON

The Spanish Embassy party for  
Don Juan Carlos, Prince of Spain



General Curtis E. LeMay, vice-chief of staff of the U.S. Air Force (left), and Mrs. LeMay.



Some people sat on the floor to watch the flamenco dancers. In the back row, left to right: Mrs. Henrik de Kauffmann, wife of the Danish Ambassador, wearing black; Baroness Robert Silvercruys, whose husband is the Belgian Ambassador, chatting with one of the guests; Miss Betty Beale; Mr. Bernardo Teixeira; Mrs. William T. Mann.

Beneath a bust of Philip II of Spain. Mrs. Robert Guggenheim talking to Mrs. Perle Mesta. At Mrs. Mesta's left: Mr. William E. G. Taylor; Mrs. Wiley Buchanan, junior, wife of the U.S. chief of protocol; Mrs. Igor Cassini. Between Mr. Taylor and Mrs. Buchanan: Mrs. Alberto Duce.



Early this summer, the Spanish Embassy in Washington gave a small, gay party, with dancing, for Prince Juan Carlos, grandson of the last King of Spain. Along with the usual embassy glitter—gilt and crystal chandeliers, practically all the women in sweeping floor-length dresses—there was this bright and wonderfully Spanish delight: a troupe of flamenco dancers who chattered their castanets and clacked their telegraphic heels on the gleaming parquet.



During the flamenco dancing, Mrs. Angier Biddle Duke with Prince Juan Carlos. To the right, Mrs. James Van Alen; Mr. Morris Cafritz; Mrs. F. M. Rogers. In flounces and polka dots, one of the dancers—sitting this one out.



Seated in front: Miss Beatriz Pérez de la Cova; Miss Marisol Bolin; Mrs. David Muirhead, in black; Mrs. Luis de Pedroso; Mrs. Arthur Hill. Right foreground: Mrs. Herbert Thompson chatting with Mr. Richard Service, of the U.S. State Department.



Mrs. John F. Kennedy; directly behind her on the receiving line, Senator Kennedy.

Miss Mercedes de Areilza, daughter of the Spanish Ambassador. Here with the Prince and her father. Don José Maria de Areilza, Count of Motrico.



ELLIOTT ERWITT





PENN

Carl Oscar August Erickson  
(1891-1958)

Eric

For more than thirty-five years, over this signature, superb and unique drawings of elegant fashions, elegant women, have been a characteristic part of Vogue. To the Paris couture an Eric drawing was the most desired of representations for their designs; to the young, beginning fashion artists, Eric was a minor god, the creator of a fostering climate for fashion art. But the brilliant draftsman, the creator of the elegant line was, in addition, a perceptive portrait artist. Included in his wide range were portraits of President Roosevelt, Maurice Chevalier, Frank Sinatra, Serge Obolensky, Ezio Pinza, Mildred Bailey, Janet Flanner, Escudero, Gertrude Stein, Queen Elizabeth, and hundreds of others—great, famous, beautiful, talented, or simply interesting to Eric. From his pen flowed, as freely as speech, the thousands of notations of his times—taxi dancers, ballet dancers; street-corner toughs; circus scenes, particularly the

bareback riders at the Cirque Médrano; night clubs and début parties, hunt clubs and street flower-sellers; the *mondaine* life at Deauville; the Exodus from Paris in 1940—drawn with infinite humanity, with unmoved observation. His pen was himself, absolutely honest. He never drew from memory but only from life. He was flooded with the need to see and to comment on the unique, the beautiful, the notable. And this comment, the spate of beautiful, strong, personal comment from Eric's pen, has had an influence not to be measured. In a 1949 Vogue article about Eric, at the time of his first one-man show, art critic Aline Saarinen said that until then, "He had never exhibited at a museum, but more of his work has been seen by more people than even the prolific and immodest Picasso's." His illness had made his work infrequent in recent Vogues. But he has left his mark on Vogue's history, as on his times. And for that we are grateful.

THREE OF THE GREAT ERIC DRAWINGS FOR VOGUE (on the next pages), in his three fields: fashion, portrait, and genre. This fashion drawing, with its painterly quality, first published in four colour, titled, "Just a minute, dear," shows his domination of the subject and his sense of the world of elegance.









Lord Boyd Orr.  
Eric

*Economy of line in this decisive crayon portrait of Lord Boyd-Orr, winner of the 1949 Nobel Peace Prize*





*A masterly genre drawing, originally in blue and black, of servicemen, in 1944, at 1 A.M. in Grand Central Station*



BY PHYLLIS MCGINLEY

# *“Pipeline and sinker”*

EDITOR'S NOTE: *Phyllis McGinley, a gay-minded woman who laughs easily, is one of this country's acute writers of light verse, that difficult art. In her years as a general verse practitioner, she has published, among other books, A Short Walk from the Station, A Pocketful of Wry, The Year Without Santa Claus, and Love Letters, which celebrated the suburb Larchmont, where she lives with her husband, Charles Hayden, and their two daughters. Viking will publish her new collection, Merry Christmas, Happy New Year, in November. Her first Vogue article, "How to Get Along With a Man" (January 15, 1958), became at least one wife's guide to husbandry.*

“All happy families,” said Tolstoi, “resemble one another; every unhappy family is unhappy in its own fashion.” Like the generalities of many a lesser sage, the old master's observation has just a trace of truth in it. But not the whole truth. Happiness puts on as many shapes as discontent; and there is nothing odder than the satisfactions of one's neighbour.

Happy families, do, however, own a surface similarity of good cheer. For one thing, they like each other, which is quite a different thing from loving. For another, they have, almost always, one entirely personal treasure—a sort of purseful of domestic humour which they have accumulated against rainy days. This humour is not necessarily witty. The jokes may be incomprehensible to outsiders and the laughter spring from the most trivial of sources. But the jokes and the laughter belong entirely to the families and hence are valuable.

Our own family is probably no gayer than any other group of four people who enjoy each other's company. Still, we have all lived together a long time and our purse is well supplied. We are forever reaching into it for an anecdote or a recollection.

“Do you remember?” we are continually asking one another.

“Do you remember the picnic when a horse ate our lunch? Do you remember how Daddy always dressed up in a white coat and tied a towel around his head when he took our temperatures? Do you remember the treasure hunt when everybody forgot where we'd hidden the treasure?”

“Khrushchev” is not a funny name but we never hear it without smiling because that is what Patsy used to call her kerchief when she was four. No one ever remarks that a friend's phone is tied up, without our harking back to Julie's first invented witticism at three. On her toy telephone she was intently dialling a number.

“Hello,” she said, “is this the Zoo? I want to speak to the Lion.”

There was a suitable silence. Then, turning to me she said solemnly, “The Lion is busy.”

We carefully preserve an Easter card which Patsy drew and painted for us when she was perhaps six. There had been a bad drought that spring and she had heard much about being sparing with the water supply. The card was a masterpiece of mingled pagan and religious art—rabbits competing for importance with crosses and lilies. It was given to us folded over like a book, and inside she had drawn three balloons each with its appropriate legend. The first exclaimed, “Happy Easter.” The second announced that “Christ is Risen!” The third said simply, “Save Water.”

When the girls were small we were wary about quoting their sayings. Children do not like to be laughed at. Now, though, they listen greedily when we remind them of unconscious mots from their youth. After all, it is not everyone who can so well sum up the difficulties of virtuous behaviour as did our youngest, one night at table. We had been discussing, of all things (and we have always discussed all things), saints. We were claiming favourites among them.

“Which saint would you like best to be?” we asked her, expecting the usual platitudes about the vivacious Theresa or the modest Clare. But our child had a mind of her own.

“Oh,” she said firmly, “I'd choose to be a martyr.”



We evidently gaped, unbelieving; but she had her reasons marshalled.

"You see you only have to be a martyr once."

Some of our favourite stories have a pathetic overtone like clown's comedy; and I dare not name which daughter it was who, in second grade, found a dollar bill in a vacant lot on the way home from school. Honest creature that she was, she went up and down the block for an hour, knocking on each door to inquire if anyone had lost a fortune. We live in an evidently scrupulous village so no one claimed it, and she brought the dollar proudly home to tuck into her bank. After having reassured her that finders of such anonymous wealth were certainly keepers, I asked, "Did you ever find any money before this?"

"Oh, yes," she told me, "once I found a dime under a tree. But I put it back."

No wonder I still worry about that child even now that she is grown-up.

The whole family laughs at me, but not at my jokes which are rare. What they recall most hilariously are the scrapes I get into through my total lack of mechanical ability. They stopped commenting on the fact I can't cope with a pencil sharpener or efficiently defrost a refrigerator. They no longer expect me to read a road map or assemble a food chopper. But when I once got locked for hours into my stall shower by pulling the shower-door straight through the jamb instead of pushing it properly out—a feat of idiot strength unparalleled by Atlas—it kept them happy as crickets. Particularly when they learned that the butler from the house next to us had to take the door off its hinges to release me (after someone had mercifully tossed a dressing gown over the transom).

It is my husband, though, whose wit we chiefly savour.

"Here comes Daddy," Julie sang out once when she was a very small girl waiting at the corner of the hedge for her commuting ancestor. "He brings fun! He brings joy! He brings the paper!"

The compliment with a sting in its tail is our copyrighted brand of family humour. But she was a wise child. She knew her own parent and realized even so early that a cheerful father is as important as he is rare. My husband's jests will not make a Hollywood fortune. Bennett Cerf will never collect his pearls for a column. *We* collect them, though, and tell our beads with mirth.

I have said in another connection that he is a wit and I stand by that. He is not, however, a raconteur. He has no patience with a manufactured joke and is as likely to betray the point of one by telling it backwards as he is to coin a personal epigram. At those, in our minds, he excels.

"Children should be herded but not seen," he instructed our first nursemaid, quite untruthfully. And he asked me once plaintively why the young must "always run downstairs at the tops of their voices?"

"I have a phenomenal memory," he told a friend of ours who boasted of his steel-trap mind. "I can forget anything."

We do not disdain puns in our limited circle, and we still delight in the social criticism he let fly one evening at the theatre. The occasion was a theatre benefit for a Worthwhile Charity, but Charity turned out to be very dressy indeed, the orchestra full of white ties and strapless gowns. "Don't you think," he asked me between acts, "that this is rather putting on the underdog?"

And, social or not, I have always cherished his comment on an exceedingly broken-down Victorian chair which I brought home from an auction. "Ah," he said appreciatively,

"custom-built, no doubt, for the Hunchback of Notre Dame."

Yet it is not his conscious but rather his unpremeditated witticisms which we most greedily collect. For this is a man impatient with the confines of language. Words get in his way and he meets them head-on—whereat the words obligingly telescope themselves into charming—and apt—portmanteaus. "Dwell" is ever so much better than "dwarf" or even "elf," we believe, as a description of something gnomish.

"And I fell for it," I heard him murmur after one of the girls had brought off a teasing coup. "Fell for it—pipeline and sinker."

"She's dumb as the ace of spades," he says. Or, "The poor man hasn't a frog's chance."

"I'm so tired I can't keep open" may have a peculiar sound, but how completely fitting it is to describe a state of enervation. We repeat it after him with relish. And we like the way he described a recent acquisition to the household. Dido, our savage but beautiful black cat (named for the Carthaginian queen) was suddenly a mother. My husband rejoiced. He likes cats. He came up from a look at the new nursery, beaming and too enthusiastic to rummage through his vocabulary for the exact word. What he invented was far more expressive. "There she is, proud as Lucifer," he told us, "with that batter of kittens swarming around her." Certainly batter is a splendid term for kittens and "swarming" which must be a combination of "squirming" and "swarming" has elements of genius.

Our favourite, though, is a simple sentence of gratitude. Someone, one broiling day in the garden, brought him a cold drink.

"Thanks," he exclaimed appreciatively after he had downed it. "That was absolutely a God saver."

But if we admire the unexpected rather more than we do his formal japes, we also cherish his description of a certain gossip as "living from mouth to mouth" and of a critic we know as "earning his bread in the sweat of his highbrow." And we never take a motoring trip together that we do not keep in mind his deathless admonition: "We're in a hurry. We haven't time to take a short cut."

If it is true, as he once misquoted Thoreau, "The mass of men live lives of quiet exasperation," then such recollections as these are the balm.

I have been dipping into the purse at random. The supply is nearly limitless but many of the happenings which in memory cause us most mirth would not stir anyone but us. These are private treats, privately arrived at. Half of them depend on the joy of recognition. Some of them are esoteric as runes.

Which reminds me of the first time "esoteric" became a family joke. I must explain that at post-kindergarten age, Pat liked to consider herself never an outsider to anything. "Yes, I know" was the phrase oftenest on her tongue, whether we were discussing modern art, gardening, or child psychology. She was also old enough to be interested in words but young enough to take them literally.

"Your father makes esoteric jokes," I once remarked at dinner.

"What does *that* mean?" she demanded promptly.

"Esoteric?" I said, always happy to inform the young idea. "Oh, that refers to something private or hidden, something," I went on, "which is known to only a few people."

"Yes, I know," she said automatically.

There was a brief pause and then came her station announcement. "Yes, I do know. And I know the people, too."

Perhaps it's knowing the people which gives a jest its finest flavour.



# New fabrics, new colour, new touch

What goes into the new clothes? ... Excitement, for one thing, caused by what they're made of—materials in a new brilliant colour scope, new textures so deep, soft, and abundant that they might qualify as the fabrics through which one would most like to run barefoot. Some are mohair-wool-nylon mixtures, light as the soufflés for which they're named; some tweeds are bewhiskered with reindeer hair.

If you are a wardrobe architect—a complete planner before-you-buy-a-thing—you might start with a blueprint something like this: A coat of mohair soufflé, almost weightless, in a brilliant pink or violet or eggplant or turquoise or brown, to be worn over a smooth chiffon wool flannel dress or suit—same colour family, different tone. *Or* a coat of flat-surfaced wool in muted green or chocolatey brown, or charcoal or black, with a soufflé mohair suit or dress beneath; its colour, brilliant. (Too much soufflé in one costume can spoil the cook.) Or think of one of the new walking suits in rugged-looking but very gentle tweeds, with a three-quarters or seven-eighths length coat, a skirt or dress of the same tweed. The coat might be fur-lined; possibly bright brown, civet-lined; charcoal grey, opossum-lined. The dress might be two-piece, straight. Such a suit could key your whole wardrobe with changing dress tops in alternate colours and textures.

If you can resist the whole magnetism of colour (see next pages), this is one of the most fascinating black years ever, with textures making black one of the great variables. Black broadcloth; black duvetine; black tweed; black mohair-plus-wool-plus-nylon; black looped, dull and shiny deep soufflé; black chiffon flannel; black wool ottoman—and more. Two different textures of black in a greatcoat and accompanying suit or dress can be as interesting as two colours in combination.

On the other end of the scale from black—the plaids, bold giants or shadowy discreets making wonderful walking suits or go-everywhere coats, or fresh little under-coat suits. For the reasonably slim of any age the new plaids—one to a closet—can be a prime invigorator. (Note the neon plaid dinner skirt, page 62.)

The little suits that can live under a big coat or lead an independent life are found almost anywhere except in their owners' closets—now these are far less likely to be a discreet neutral than in other years. The international greens (see opposite), the bright spiced browns, the deep dark reds or true violets are as useful as noncommittal colours ever were; and like a charming vivid voice, they speak the wearer more clearly than a monotone. Sometimes these little suits are fur-lined with mole or fitch, or pony, or—very new—opossum, or with mink or sable. For medium winter days they feel as luxurious as a Rolls.

And for everything—dresses, coats, or suits—knitted fabrics have new guises that are often disguises: knitted bouclés and velvets; knitted prints; and a new technique of double knitting that is better at staying in shape. See the printed knitted dress on page 72. These, with printed wool challis and printed soufflé are making the printed dress a year-round fashion. This is a year when there are clothes to choose that might change your whole psyche. When Virginia Woolf wrote, "How fashion revives the eye," she could have been writing, prophetically, about autumn, 1958. ... For the colour of the news, turn the page.

## New colour ally: the violet hat

*Opposite:* The coming hat colour—violet, a shade that operates superbly with everything *but* black. Here, it's worn with ambered green, another new colour love, and turquoise-spattered jewellery.

Suit by Handmacher, of plaid British woollen; about \$90 at Altman's; Hutzler's; H. Liebes.

Hat by Sally Victor. David Webb jewellery. Leopard handbag, at Altman's.

Beige lambskin gloves by Kislav. Harriet Hubbard Ayer's Simply Pink lipstick.

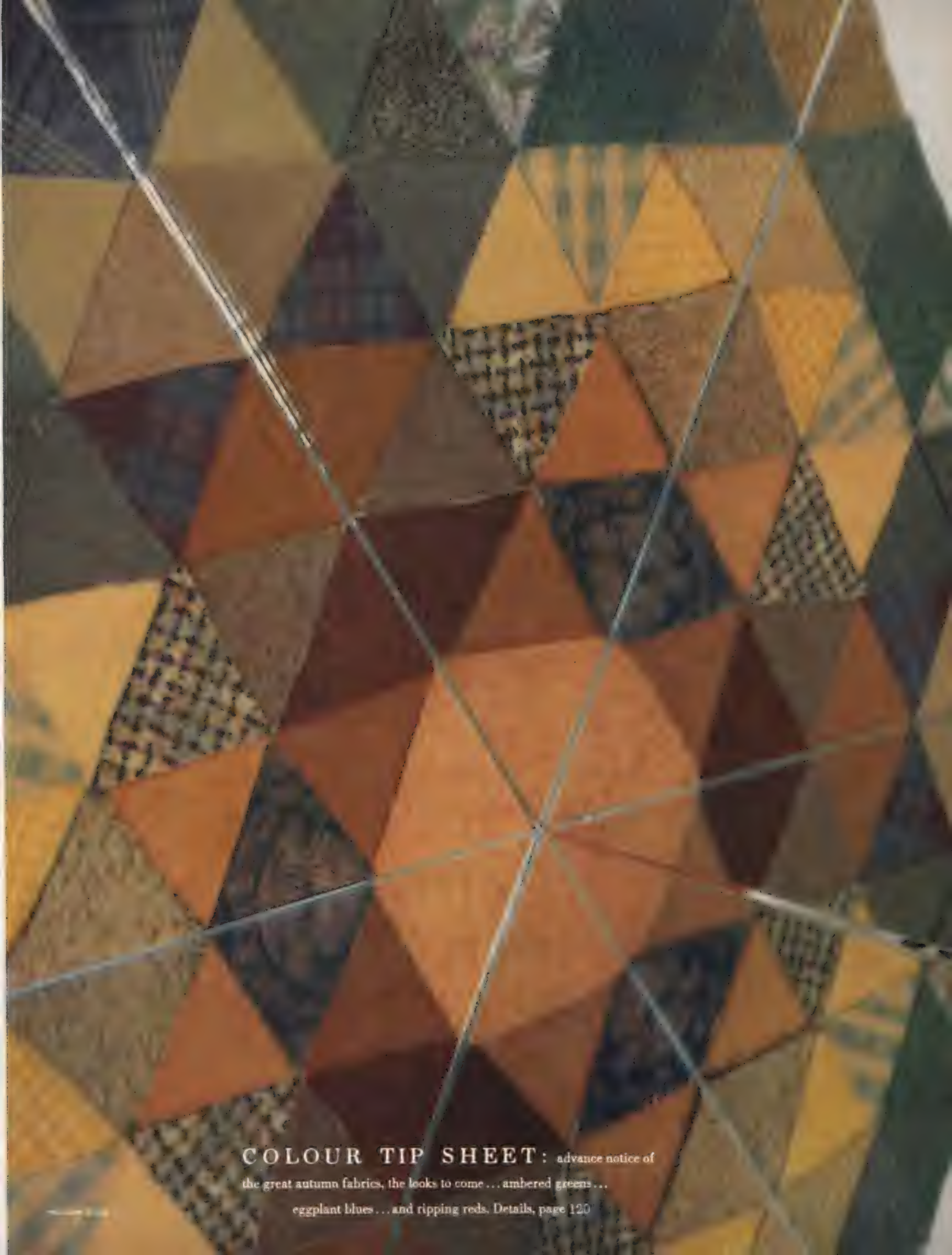












**COLOUR TIP SHEET :** advance notice of  
the great autumn fabrics, the looks to come... ambered greens...  
eggplant blues... and ripping reds. Details, page 120







# Bright college year— all sewed up

VIA VOGUE

PRINTED PATTERNS

How to be prepared for college—including the important part of the life that goes on *off-campus*: arrive with the clothes-power shown here and on the next two pages, all made with the help of Vogue Patterns. (These, neatly charted so the making's a fairly easy summer job.) It's not a full college wardrobe—we've left the Bermuda shorts, shirts, et al., to your own devices (this year, the Bermuda shorts may be leotards, anyway—see the next issue of Vogue, August 15, for more college news). This is a group of five key pieces around which everything else fits smoothly and smartly into place. One marvellous suit; one blouse-and-skirt costume (here, grey flannel); one party dress, in red; one black dress, weekend mainstay, with a new higher waistline; one superb plaid coat, with the double news of mohair and a cone-shaped silhouette—it goes over all the daytime clothes and is prepared to do wonders for everything else you own. You won't need to keep the needle and thread out overtime to sew name-tapes in any of these—they'll be unmistakably yours.



BLOUSE: VOGUE PATTERN 9531  
SKIRT: VOGUE PATTERN 9529

*Facing page:* Trapeze-y suit that might get any wardrobe off to a flying start—jacket slightly flared, skirt carried outward by unpressed pleats. (And by a petticoat—pattern for this, included.) Delicious in warm orange wool-and-nylon tweed, flecked with green, by Milliken. Vogue Pattern S-4908. Hat, a John Frederics Charmer. Suède bag by Josef. Stockings by Belle-Sharmeer. Charles of the Ritz lipstick: Miss Ritz.

*This page:* Slim skirt and put-over that add up to a two-piece dress—and a mainstay in any wardrobe. The put-over blouse can also appear over the skirt of the orangey tweed suit. Blouse and skirt, here in charcoal-grey Orlon-and-wool flannel (Lorette) by Milliken. Blouse, Vogue Pattern 9531. (Easy-to-Make); skirt, Vogue Pattern 9529. Ponyskin bag by Walter Katten. Evins suède shoes.

*On page 21:* stores showing these Vogue Patterns and fabrics; also back views, sizes, yardages.

VOGUE PATTERN S-4908





VOGUE PATTERN 9554



VOGUE PATTERN 9561

**Pattern wardrobe** *continued: Facing page: Prettiest red dress at the party—this one; gathered into a high waistline at front, the skirt buoyed out by a ruffled Pellon petticoat (blueprint for this included in the pattern). Another buoyancy—the Skinner yarn-dyed satin of Celaperm acetate. Vogue Pattern S-4906. Albert Weiss jewellery. Zebra-striped furry calfskin shoes, DeLiso Debs. Gloves by Superb. Setting: the Sheraton-East.*

*Left, above: All-conquering, all-covering coat, in a conquering new shape—the cone. Newest of all, here, in a plaid combining green, black, brick-orange, and white; a fabric combining wool, mohair, and nylon. (Fabric by Milliken; lining of black Milium-treated acetate satin.) Vogue Pattern 9554. Hat, John Frederics Charmer. Josef handbag. Opera pumps by Andrew Geller.*

*Right, above: Come-what-may dress, in black—so adaptable it's almost a weekend wardrobe in itself. Sheer black worsted crêpe (this, by Milliken), with a newly lifted waistline—circled here by a black leather belt. Vogue Pattern 9561. Hat by Dachette. Shoes, Barefoot Originals. MM handbag.*

*On page 21: stores showing these Vogue Patterns and fabrics; also back views, sizes, yardages.*

VOGUE PATTERN S-4906





RUTLEDGE



# "Not prisoners

Every winter, before her widowed mother came to visit her, Ellen made the same resolution. This year, she said, she would be "decent" to her mother, by which she meant that she would treat her with ordinary consideration and courtesy. She no longer airily vowed, as she had in her younger days, that this year they would have "a really nice time." At thirty-three, she was willing to settle for less. She would count the visit a success if during it she could behave like a reasonably civilized adult, and not like a cross-grained child.

It was not that there had been a sharp rift between Ellen and her mother, or an angry battle for supremacy ending in victory for neither, bitterness for both. Nothing dramatic had ever happened between them. *That*, Ellen thought, was the trouble. Intense, easily impassioned herself, she could admire serenity anywhere except in her mother, whose unflinching composure had never failed to nettle her. Wanting to strike a fire of either fervent approval or disapproval, she had always met only the same calm attention. Ever since she could remember, her mother's responses had disappointed her, making her high excitement seem exaggerated, her rages futile, her deepest feelings mere caprice. After a while, she had stopped talking to her mother about anything that mattered to her, but her mother had not seemed to notice the rebuking reticence. Or if she had noticed, she was too proud to say so. She loved her own pride, Ellen darkly decided, more than she loved her daughter. It gave her a momentary feeling of triumph, to have at last discovered a serious flaw in that excellent character, and with the discovery she felt that she had escaped forever from the necessity of caring about her mother's attitude to her.

All the same, when she talked about it to her husband, even now Ellen grew resentful. "She wouldn't admit that she doesn't love me," she said. "She'd think it an immoral charge. I'm sure she never heard the word ambivalence applied to a *mother's* love." And her face took on such a look of indignation that Dick could not help laughing.

"You don't believe me," Ellen said. "But I know I'm right. If she had ever loved me, she would have demonstrated it, if only to please me. Not that I care any longer." She shrugged, as if indifferent. "I've got you and the children. And because of you, I'll be nice to her. You'll help me, won't you? As long as you don't go too far. It provokes me so when the two of you take sides against me."

"I don't take sides," Dick protested. "But she's so easy to get along with. She's the most soothing person I've ever known."

"I don't like to be soothed. It makes me feel all ruffled, somehow." And with a vividness that boded ill to her resolution, Ellen imagined how she would feel in another day or two, when she would be irresistibly drawn to watching her mother, much as a cat watches a mouse, awaiting a chance

to pounce. Her mother would be doing something very maternal, helping Susanna make a gingerbread man, teaching Katy to knit, or admiring Tony's latest model rocket, and she would have about her that characteristic air—a very complicated air that was both guarded and giving, impersonal and attentive at once—that had always aroused in Ellen a sharp dissatisfaction. She would seize upon some word, some gesture that piqued her, and with a word of her own would shatter the harmony that her mother's very presence created.

Unfortunate Mrs. Scott. It was her total character to which her daughter objected, not the particular faults in it. Ellen's friends dreaded their mother's visits, because their mothers were too demanding or too timid, too autocratic or too weak, too old-fashioned or too determinedly up-to-date. There was something wrong, they all agreed, with a great air of being able to face facts, with every mother under the sun. Mothers and daughters could never get along, it was the most destructive of all relationships.

"But *your* mother," a friend said rather accusingly to Ellen, "is different. She's a real person, very distinct, very much herself, but she keeps her character to herself. She doesn't go about forcing it on other people, the way mine does. Dick says she's marvellous. Imagine having a mother your husband likes!" Ellen never told anyone but Dick that her mother didn't love her. It sounded whiny and weak. Worse, it sounded commonplace. And what did it matter? They could get along pleasantly without loving each other, couldn't they?

All she had to do, she reminded herself, was try to match her mother's unflagging courtesy. On the evening before Mrs. Scott's arrival, as Ellen watched the children putting out the presents they had made for their grandmother, there was only the faintest sinking in her heart, and she sought to buoy herself up with positive thoughts. She must control herself, see that politeness as an agreeable trait, not as an armour through which she must break in order to peek and pry into the secrets of her mother's heart. She must let her mother be herself, make as happy as possible the years that remained to her. Each day brought Ellen closer to bringing to life another child, each day brought her mother closer to the end of life. Ellen smiled with amusement, thinking how uncomfortable it would make her mother to hear such syrupy sentiments about herself.

The first days of the visit went smoothly. Dick congratulated Ellen on her good behaviour, and she was pleased until a disagreeable thought struck her. "*She* hasn't noticed that I'm being nice," she said. "She's never noticed the way I behave. She's exactly the same no matter what I do." The very next morning when Susanna danced into the dining room and said, "Look at my new sweater. Grandmother made it for me. Don't I look a little dear?"—right then,



# of love”

Ellen's resolution foundered. She hugged the little girl, but looked at the sweater coldly and said, "Green. What a hideous colour for her."

"I thought it a rather pretty shade," Mrs. Scott replied, in exactly the same tone she would have used if Ellen had said, "What a darling sweater and how sweet of you to make it."

What was the use of trying if her mother didn't notice?

"Your poor mother," Dick said a week later. "She's like a beleaguered fortress . . ."

"Being attacked by a gnat." Ellen finished for him, with a sigh of misery. She had resigned herself to behaving in her old way, and the days were full of miserable little incidents.

"You know, Ellen," Mrs. Scott said cautiously one morning, "I think it would do you a world of good to take a day off. Let me pay for someone to take care of Susanna, and we'll go into town and shop, and have lunch in a nice restaurant."

"I hate shopping," Ellen said ungraciously. "And lunch in town is a bore to a person on a diet. Why do you say I need a day off? What you mean, I suppose, is that you think I'm bad-tempered. Maybe I am, but a day of trudging around in shops wouldn't help me. It would help me much more to get in a day of writing. After all, I *am* trying to finish the book before the baby. Not that you think that's important."

"Of course it's important. But I think you're working too hard. You must think of yourself sometimes. And of the baby, too."

"I never think of anything but myself. And when hasn't a baby of mine been fine? How can it hurt him to have me sitting at a typewriter doing something I love to do? Besides that, I have some responsibility to the publishers, you know. They didn't give me an advance so that I could spend my time eating fancy lunches, did they?"

Mrs. Scott faintly sighed. "No, Ellen, I don't suppose they did."

In the study she shared with Dick, Ellen burst into tears. "Why am I so hateful?" she asked. "What if my daughters grow up to treat me this way?"

"They won't," he said comfortingly. "Don't worry about it. I've got to dash now, or I'll be late for class. Just remember your resolution, darling."

Settled at her desk, Ellen soon forgot her outburst. The morning's work went well, and her spirits rose. Once she got up to stretch and look out of the window. It was a bright day, wintry sunlight dancing on the smooth bare branches of the elms. Her mother was sitting in a garden chair, and Susanna was hiding behind it. Each time she popped out, crying, "Peek!" Mrs. Scott clapped her hands in astonishment. Susanna, dizzy with laughter, staggered into her grandmother's lap. She was so happy. All the children loved their

grandmother. "I couldn't get any work done if she weren't here," Ellen thought. "And I'm so mean that I can't even talk to her about my writing. At lunch today I'll say something about it."

But all she could say was that she had done a lot of work.

"Good," Mrs. Scott said tranquilly.

If that was all she cared, not even enough to ask a question about it, why should she be told anything? Ellen chose not to remember that when her mother *had* asked her, she had said shortly, "I don't like to talk about it."

She could not bring herself to talk to her mother about anything so intimate as the novel she was writing. It would have been like talking about birth. But her mother had never gone in for obstetrical talk, and she did like to talk about books. Sometimes Ellen wondered if her mother was at all wounded by her daughter's refusal to share so pleasant and interesting a topic with her. "As long as she thinks I don't talk to anyone about it," Ellen told herself, "she can't mind too much."

It was bad luck then, when late one afternoon Jim Graydon, a colleague of Dick's in the English department, dropped in to see Ellen. Mrs. Scott came in from a walk with Susanna and sat down to have a glass of sherry with them. Ellen, who was as sensitive to changes in her attitude to her mother as a thermometer is to changes in the temperature, was glad to find herself registering a distinct sensation of pride. The conversation was about Jim's current idol, Camus, and when he rather patronizingly asked Mrs. Scott's opinion of *The Fall*, she had some quite perceptive things to say about it. Ellen was pleased with her, and the more perturbed then, when Jim began to talk about her own book, taking for granted that Mrs. Scott, whose sensibilities were obviously adequate, knew all about it. Ellen could find no way to stop him and, anyway, the damage had been done. Her mother now knew that there were some people to whom Ellen could speak freely about her writing.

Characteristically, Mrs. Scott did not display disapproval or regret, or even curiosity. After a few minutes she excused herself, saying she had a letter to write.

During dinner, and while she was getting the children to bed, Ellen felt uncomfortable and guilty. She had not wished to wound her mother, or to insult her intelligence by not trusting it as she had an outsider's. She could not explain it, or apologize for it, but surely she could find a way of showing her mother that her opinion was of value, even if it was not often consulted.

She thought of something when they were gathered in the living room, Dick with a stack of blue books to correct, Mrs. Scott with a pile of socks to mend. "What did you think of Jim?" That should (*Continued on next page*)



## “Not prisoners of love”

please her, being asked what she thought of Ellen's friend.

“I thought he was very nice.” Mrs. Scott bit off the end of a thread. The action irritated Ellen. Why didn't she use scissors, instead of twisting her mouth around like that?

“Nice. That doesn't mean much, does it?”

“It means nice, I suppose. I only saw him for a few minutes.”

“Fifteen minutes, at least.”

“But it wasn't long enough for me to come to a decision about his character.”

“I'm not asking for a decision about his character. I just wanted to know how he struck you.”

“Your mother has already told you.” Dick gave her a warning look. “He struck her as nice. What more can she say? You met him three times before you remembered who he was.”

He was siding with her mother again. Insulted, Ellen picked up a book and pretended to read.

“What is Jim's wife like?” Mrs. Scott asked after a moment.

“Like anyone else, I suppose,” Ellen said sulkily. She's very . . .” She stopped just in time, but Dick could not resist the chance.

“Nice?” he asked. “Were you going to say she is nice?” At once, seeing that his teasing had angered her, he smiled tenderly, and she almost forgave him. But she did not forgive her mother, who had been careful not to smile.

“You don't have to pretend to be interested in her,” she said. “You wouldn't like her anyway. You didn't like Jim. I could tell by the tone of your voice.”

“Ellen's very sensitive to tones of voices,” Dick said placatingly. “She hears remarkable things in mine.”

Ellen ignored him. “Why don't you be honest and admit that you don't like him?”

“But I don't ‘not like him,’ ” Mrs. Scott protested. “I simply have no opinion of him. Except that . . .”

“Except that you don't approve of him,” Ellen interrupted. “And I know why.” She did not say, “Because I told him about the book, and not you.” To that depth she did not dare descend. She said instead, “It's because he swears, isn't it? People do swear, you know, and you might as well stop being old-fashioned about it.”

“I can't stop being old-fashioned about that,” Mrs. Scott said firmly. “I think it in very poor taste.”

Secretly, Ellen agreed. It was in poor taste to Jesus-Christ everything in the presence of an older woman, a total stranger. But she said callously, “You'll have to get used to it, I'm afraid. If you're going to criticize my friends because they swear . . .”

“Ellen!” Mrs. Scott sounded, at last, a little driven. “I didn't say a word until you forced me to.”

At the same moment, apparently, her mother and her husband saw the absurdity of the conversation. Their laughter sounded as if it had been saved up for a long time.

Ellen got up and stalked out of the room.

“Don't go, darling,” Dick said. “Stay and laugh. Admit it was funny.”

“I have better things to do than laugh,” she said icily and went upstairs.

First, she looked in on Tony, who was huddled in a corner, his black head just visible beneath a heap of blankets. The rest of the bed was occupied by his black dog. “Funny old boy,” Ellen said tenderly, reaching over to pat his head.

Next, she went into the nursery. Susanna slept lightly, and her eyes flew open when Ellen bent over her. “Don't wake me, you dummy-Allen,” Susanna said, and with a delicious little chuckle pulled the blankets over her head. Ellen was enchanted. At no age would she have called her mother a dummy.

“I love you, Missy.” Ellen folded the covers back and kissed the little girl's soft sweet cheek. “Now go to sleep.”

Katy had kicked all the covers off and was lying on her back, her legs drawn up and crossed at the knees. Her head had fallen to one side and her fair hair was spread out on the pillow. There was a touching look on her face, as if in her dreaming she were struggling towards something delightful and just beyond her reach. She was ecstatic these days because of the wonderful thing that was going to happen to her. She had seen a movie in school called “So You're a Young Lady Now.” (“Young Lady,” Ellen had said to Dick. “What's the matter with the good old word ‘woman’?”) Shining-eyed, Katy had described the fascinating process to Ellen, who had thought with satisfaction that *she* could never have talked to her mother that way. Her mother had told her, matter-of-factly, about becoming a woman. Ellen had thought it sounded a nuisance, and that was about all. It was not until much later that she had heard about cramps and moods. She had been almost shocked when Katy had said, “And if my cramps are bad enough, I'll have to see the doctor.”

“Stuff and nonsense,” Ellen had said firmly. “You won't have any cramps, darling. That nurse was silly to put such a notion into your head.” And as she looked down at her blue-eyed daughter, her heart had brimmed with love. Never, she thought, had she loved any of her children as much as at that moment she loved Katy, who was so truly a part of her, flesh of her flesh, spirit of her spirit.

The child roused, smiling, as Ellen stroked her hair.

“Good night, darling,” Ellen said. “Sweet dreams.”

Katy sat up suddenly, hugging her knees, and said, “I love it when you come in and talk to me at night.” Her voice was blurred with sleep.

“I come in every night.”

“Do you? I never remember.”

“Your memory's failing. You even forgot to get the cookie crumbs off your face. I can see them, shining away in the dark. But you're still my favourite girl.”

“What about Susanna? She's *my* favourite.”

“She's my favourite girl under three. You're my favourite over three.” Ellen smiled, her heart peaceful again after these restoring moments with her children. They had made her feel like a wise and loving woman again, instead of a nasty child. She would always be loving to them. They would not grow up separated from her, as she had from her mother. They would rebel, seek and gain independence, but in the end there would be warmth and intimacy between them.

She tiptoed across the room, and, at the door, turned and raised her hand in a little farewell wave.

“Oh, you look exactly like Grandmother,” Katy said wonderingly. “The way you turned your head just then.”

The extraordinary thing was that just then she had known that she looked like her mother. She had felt herself looking like her mother, and at the very same instant she had felt like her mother's daughter. It was a double illusion, a most peculiar one, in which she had been two quite different people, been in the past and the (*Continued on page 123*)



# Elegance?...

# Economy?

BY COLETTE, author of "Gigi"

The great Colette wrote this article especially for French Vogue in 1925. We republish it now, partly for pleasure and partly because the basic principles she touches on have not changed.

**T**he blackest rain that can possibly fall falls on Paris in February and March, the colder for the melting hailstones crackling underfoot like a broken necklace. On such days the taxi drivers seek the nearest bars, the delivery boys become, in the doorways, like so many oilcloth statues. The busses stop, the streetcars pause, blinded. Place de l'Opéra, the boulevards, and the rue de la Paix, deserted, shimmer under the bombardment from above.

In this weather I used to see women in marocain or black satin coats, their feet in shoes of three little polished straps, their legs gloved in sheer silk. Feet semi-naked, but necks engulfed in fur, they trip along, impervious to the rain, chins jutting prow-like, the stomach forward, the rear pulled in. Too rarely they meet their opposite, the woman in a rain-coat and a fisherman's sou'wester, walking along vigorously on thick soles, her feet warm in ribbed woollen stockings.

One day I saw my friend, Valentine, huddled in a Romanesque doorway, her teeth chattering, waiting for a letup in the rain and splashing about in the universal bog. Bothering to reproach her, I asked her to explain her inappropriate costume. With bitterness inspired by the beginnings of laryngitis, she croaked: "My dear, do you think that with the present cost of materials and labour, I can afford thirty-six different uniforms to match every caprice of the weather?" (Women have preserved from the war several military terms, now saying *uniform* where they once said *costume*.)

Valentine contented herself with the figure thirty-six—vaguer, more hyperbolic than a hundred thousand. She brandished her thirty-six under my nose, waving her wretched little conical umbrella like a shield. I, however, was serious, as I wanted to know if the economy of a feminine budget destroyed elegance, that supreme elegance which consists of wearing the right clothes for the hour, the milieu, and the climate. From Valentine's reaction, like a hen under hail, I knew I had touched the point where indiscretion ends and sacrilege begins. You can tease a woman to the point of cruelty about her short, flat hair, her thin, schoolgirl neck, her too short dress, her hat like a bucket. But you have to go cautiously, with rubber gloves and a miner's lamp, into the region where a woman, obliged to show initiative, has

chosen badly instead of well.

Another time, Valentine explained to me, with bad grace, why, for winter, she had picked shoes like a sieve and a black satin coat with collar and cuffs of wolf. She said they went with everything. "You realize, this not only saves me from needing a wool suit, but also that this silk coat over a dress of satin or chiffon gives me a costume which rises to every unexpected occasion: luncheon in a restaurant, dinner, dancing, or the theatre. For instance, yesterday..."

I was struck by this truth, this feminine truth, a little short, a little impure, but nevertheless, truth: "... which rises to every unexpected occasion." Since the first abduction, woman, afraid of nothing, yet remembers to dread the unexpected. Moreover, she is lazy, and laziness often distracts her from vigilant coquetry. You think her changeable, variable? Not at all. What is her dream? To be dressed and jewelled once and for all. By cutting her hair she thought that she would awake in the morning with her hair right for good and all. But hairdressers, those masters of the scissors, bided their time, exposing the nape and capturing curls near the ears. I know a woman who thought herself liberated, but soon moaned: "It's too tiresome! I have to be pruned every two weeks and the curl behind my ear won't stay put..."

A few women, *soignées*, groomed, look forward with pleasure to dressing again before dinner after a day of running around. How many more of you, however, confine yourselves to repairing your faces in restaurant powder rooms? Then you partly open your coat, to reveal not only the ravages of the day but a blouse of lamé. You fancy yourself ready for the evening.

I see these apostles of economic elegance in the morning—walking along, noses buried in fur, their stockings splashed. But I know that they are concealing in their little handbags another pair of stockings, and that under the black satin coats there are butterfly-wing blouses, décolleté and sleeveless.

And in the spring... if it is mild, you can wear in the morning light sandals, and under the new coat-uniform a flowered dress in which you will dine in the evening. Oh, you elegant ones who expect me to congratulate you on your economy.... Economy? Peuh.... Laziness.





The patter of little wheels;  
the walking suit

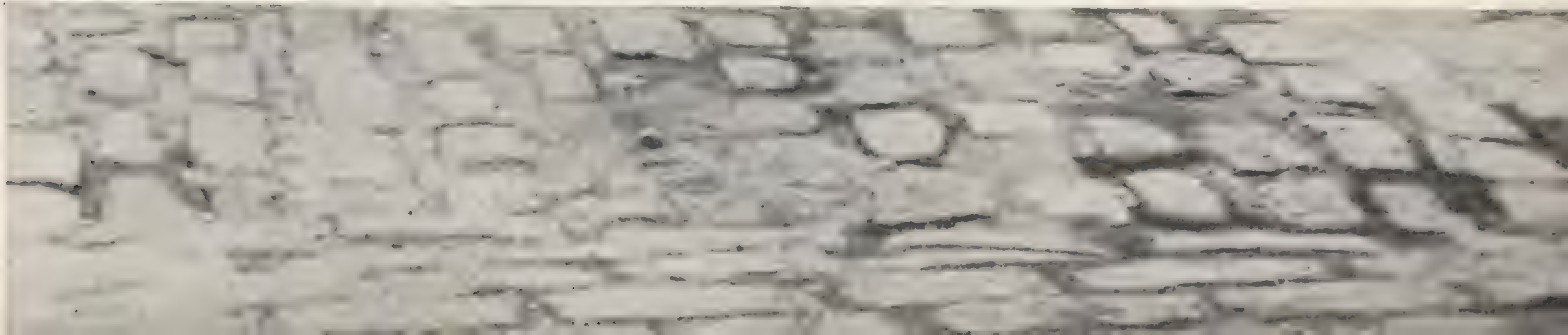






The occasion here, a gathering of little cars, celebrating the fact that little wheels are big wheels now: figures show that more than 7% of cars sold this year in the U.S. are the small-sized immigrant variety—and the figure is growing. All the cars here are compact, lively English Fords in a family group, the family now ranging from the Anglia sedan and Consul convertible, left and right at front, to the trim crowd-carrier centred at the rear: the new Thames Estate Bus that holds ten passengers on an 84" wheelbase. Par for the group, up to thirty-five miles per gallon. Pacing the procession: a walking suit—a new kind of suit with *its* wheelbase revised (the jacket extended to a seven-eighths length coat)—and a Yorkshire terrier. Suit of imported French wool-and-reindeer hair; about \$250. Bonwit Teller; Wanamaker's, Phila.; Harzfeld's. Wool soufflé beret, by Lilly Daché.

WILLIAM KLEIN





*Revised version for girls from 7 to 12:*

# *"Where Did You Go?"* *"Out."*

We've cribbed the title of Robert Paul Smith's best-selling book because—although Mr. Smith wrote it with boys in mind—it clearly applies also to girls. They too go Out, and, by their own account, do Nothing. (But then why the burrs in the hair? And why the umbrella when it wasn't raining?)

To unravel, if possible, these mysteries, we sent a photographer and an artist Out, too, to record the actual doings of three different little girls in the 7-to-12 age bracket. Their exposé is photographed, sketched, and written on these six pages. Included in the report, and shown very much in action, are three complete new back-to-school wardrobes—one in each two-page section. Each wardrobe revolves around a coat; has an organized colour-plan; combines fresh ideas with a strong basis of classic good looks—equally good Out or In.



*"What did you do?"*  
*"Nothing."*

Ann's dress: navy-blue and red Acrilan jersey with cardigan top, pleated skirt. By Gail Berk; about \$15 at Best's.

Ann's mother wears a put-over and skirt, in green wool-and-mohair with spaced buttons. By Alex Colman; \$30. At Bloomingdale's.

*"Except mail  
some letters in  
secret code..."*

Ann's coat: cut like a Norfolk jacket, in navy-blue wool-and-camel's hair; red cotton corduroy lining. By Doby Girls; about \$30. Hat, a sou'-wester in navy-blue velveteen. Both, Lord & Taylor.



DRAWINGS BY ERICA PERL





*“Practise not stepping on the cracks...”*

Ann (left) has a wool-and-mohair sweater in larkspur blue, with a three-button collar—open, here, over a shirt. About \$5. Pleated skirt in green, grey, and white plaid wool, by Belle Frocks; about \$9. Lord & Taylor. Ann's friend (right) wears a blue-green-and-black waver checked dress with a Norfolk look; patent leather belt. By R.A.R., in Dan River cotton; about \$9. At Best's.



*“Take my hamster for a nice walk...”*

Ann's dress: high-yoked, high-waisted with a straight fall of pleats; new below-elbow sleeves. In cornflower-blue Zefran-and-rayon, banded in white rickrack. By Children's House; about \$18. Both at Lord & Taylor.



*“Perform the perilous parachute jump...”*

Ann's friend (left) in a two-piece dress; navy-blue top, navy-blue and red plaid skirt (*its* parachute—an attached bodice). By Cinderella, in Dan River cotton; about \$8. Lord & Taylor. Navy-blue leotard by Bonne Age. Ann (right) in a middy dress, pleated; navy-blue with red sailor tie. By Joseph Love, in Springmaid cotton; about \$6. At Lord & Taylor. Umbrellas by Uncle Sam.



*“...and play in the Park.”*

Ann's dress: blue-and-black striped cotton, with pin-tucked bodice; straight, yet full skirt (good for climbing statues). By Suzy Brooks; about \$10. Henri Bendel.

All children's clothes, also at Hutzler's; Hudson's; I. Magnin.





*“What Did You Do?”*  
*“Nothing...”*

*“Buy some neat goldfish in plastic bags...”*

Betsy's friend (left, below) in a two-piece cotton middie dress cheerfully plaided in red; white dicky, black sailor tie. The pleated skirt hangs nicely (from a bodice). By Youngland; \$9. Headband of Helanca nylon yarn. Both, at Best's. Betsy (right) in what may be her favourite school-dress this year—bright blue and black knitted cotton jersey with a middie top, unpresseed pleated skirt. By Sunny Lee, in Permatal Everglaze cotton knit by Alamac. \$11 at Best's.

*“Except...”*

Betsy's dress: high-waisted, box-pleated, in green cotton-and-silk with a white overplaid. By Tiny Town Togs; \$11 at Best's. Betsy's mother's dress: a ribbed wool-and-mohair chemise made almost like a coat, with deep revers; the dress, sapphire-blue. By Goldworm, \$50. Lord & Taylor.

*“Watch a funny-shaped cloud in the sky...”*

Betsy's dress—the colour almost reflects the sky; cornflower-blue—is pleated, belted at middie-point, and dreamily priced: \$6. By Jack L. Honig, in rayon-acetate-and-silk. Bloomingdale's.



Moccasins and Mary Janes, these pages, from Best's. All gloves by Hansen.





*“Walk backward for simply miles...”*

Betsy's coat—perfect over every dress here: this year's polo coat in wool-and-camel's-hair, pearly-buttoned, lined in camel-coloured cotton corduroy; by Bambury. \$30. Sou'-wester hat to match, by Victor Cohen. \$8. Both: Best's.

*“Rescue prisoners from the Tower...”*

Betsy (standing) wears printed cotton in shades of blue; new higher waist, sashed in blue velvet ribbon; narrow lace edging. By R.A.R., in Robarre fabric. \$9 at Bloomingdale's.



*“Play Robinson Crusoe on the pond...”*

Betsy (left) in a green Orlon cardigan, by Pandora; \$6. Pleated skirt in dark-blue wool plaid, by Belle Frocks; \$8. Both at Altman's. Betsy's friend (right, sighting land), in a black knitted cotton jersey top; \$6. Pale-beige shorts in wide-wale cotton corduroy (by Cone); \$5. Both, by Young Cole of California. Altman's. Boots by Keds.

*“...and take the kittens for a walk.”*

Betsy's suit: a sleeveless version of the Norfolk jacket, yoked, pleated, and belted; pleated skirt; in green-and-blue checked wool tweed. Long-sleeved shirt in blue-green cotton broadcloth. All, by Belle Frocks. Blouse, \$5; jacket, \$9; skirt, \$9. All at Saks Fifth Avenue.







FRANCES MCLAUGHLIN

*"What Did You Do?"*  
*"Nothing..."*

*"Except..."*

Cathy's sweater set: cable-knitted beige wool-and-mohair, by Regal. Pull-over, \$6; cardigan, \$7. Pleated red-and-green plaid wool skirt, by Belle Frocks; \$9. Both: Best's. Her mother wears a coolie jacket in saffron-yellow merino wool, by Colebrook; \$16. Brown-and-white wool tweed skirt, leather-belted, by Sloat; \$35. Both: Bonwit Teller.

*"Make tin can stilts..."*

Cathy's smock: wonderful new version of an Italian shirt; to protect a clean dress, or wear, as here, with sweater, leotard. Red-and-black striped Avondale Perma-Pressed printed cotton sateen, zipper front. By Kate Greenaway; \$5. Black knitted cotton turtle-neck sweater, by Regal. \$2.25. Both at Lord & Taylor.



*"Rehearse for  
the school  
play..."*

Left: Two-piece middie dress in green Arnel sharkskin; tucking, embroidery. By Yolande; \$15. Henri Bendel. Right: Buttoned top, pleated skirt in green; Alamac's Thelspan jersey of Orlon-and-wool. By Youngland. \$15. Lord & Taylor.

DRAWINGS BY ERICA PERL





*“Hunt for buried treasure in the vacant lot...”*

Cathy's friend (dangling, left), in a navy-blue knitted cotton T-shirt by McKem; \$3. Grey worsted flannel pleated skirt by Belle Frocks; \$11. Both: Lord & Taylor. Cathy (right) dressed for the hunting season—bright-red skirt, leotard, boots. Skirt, in Stevens wool flannel, by Belle Frocks; \$9. White cotton shirt by Ship 'n Shore; \$2.75. Both: Bonwit Teller.



*“Tickle my chin  
with a flower...”*

Cathy's party dress: dark-green velveteen, cut with charming simpleness, trimmed only by a bow. By Joseph Love, in Merrimack velveteen; \$18. Saks Fifth Avenue.

*“...and tidy up all  
those leaves.”*

Cathy's coat: a treasure, rain or shine. Beige poplin of Dacron and cotton, warmly lined in red-and-black checked quilted cotton. By White Stag; \$16. Sou'-wester hat to match. Both at Bonwit Teller.

All children's clothes also at Hutzler's.







*“Except have a dachshund  
chariot race...”*

*Left:* Cornflower-blue linen dress swung from a curving shoulder yoke; pearly buttons, white collar and cuffs (these, attached to new longer sleeves). About \$18.

*Right:* Dark blue-and-green plaid dress in a crisp Dacron-and-cotton mixture, banded with white linen. About \$15. Both dresses by Celeste; at Altman's; Hutzler's; Julius Garfinckel; I. Magnin.

*“Play follow-the-leader...”*

All four girls wear the same basic (and wonderful) arrangement—a blouse-with-petticoat-attached; over it, three of the girls wear jumpers especially designed for this partnership.

*Far left:* The basic blouse-and-petticoat on its own, sans jumper—and doing just fine (we added the velvet sash). Sleeved blouse, attached petticoat edged with rickrack, all in a heavy, silky white Lowenstein cotton. About \$6.

*Second from left:* The blouse and petticoat under a yoked jumper of marigold-coloured Acrilan-and-rayon; pleated skirt. Jumper, about \$9.

*Second from right:* Party-going jumper, in crayon-red Merrimack velveteen with two pearly buttons, worn over the blouse-petticoat. Jumper, about \$11.

*Right:* Spanking-fresh jumper that looks two-piece, but isn't; the middy top, box-pleated skirt are firmly allied. In bright-blue cotton piqué (a Fuller fabric); white buttons. Under it, again—the white blouse-petticoat. Jumper, about \$8. Blouse-petticoat and all three jumpers, by Helen Lee for Alyssa.

All, Lord & Taylor; L. S. Ayres; Neiman-Marcus.



*“What Did You Do?”*  
*“Nothing...”*

*“See if it’s cold enough for my new coat.”*

New free-swinging version of the classic chinchilla coat—and toasty-warm as ever.  
 Chocolate-brown chinchilla wool (by Milliken), beautifully cut, with welt seaming. About \$45.  
 By Helen Lee for Peggy 'n Sue. Brown wool velours beret.  
 Both at Lord & Taylor; L. S. Ayres; Neiman-Marcus.





# GOSSIP MEMO ON TRAVEL:

## Late summer lures

Winter ski places in summer become admirable terrain for rock climbing and its less perilous offshoot, hiking. Summit House, on Mt. Mansfield, at Stowe, Vermont, has, for a century, been the goal of climbers, among them, Ralph Waldo Emerson, who, at sixty-five, is said to have climbed up to see a sunrise. Although the original trail still exists, now there is a chair lift as well as a road for cars. Adi Joerg, a professional climber, will rope people together and steer them up sheer, vertical rock. Climbers might base at The Lodge at Smugglers' Notch, a large inn with a swimming pool, stables, a driving range and putting green, and a superb European chef. Meals, double room, \$22 a day a person.

Mittersill Alpine Inn, on Cannon Mountain, at Franconia Notch, New Hampshire, is the American cousin of the Austrian Club Mittersill near Kitzbühel. Both are run by Baron Hubert Pantz, who has superimposed a Tyrolean *gemütlichkeit* on a charmed New England landscape. A growing village of fifteen chalets surrounds the white half-timbered main building. Baron Pantz arranges for people to build their own chalets for \$9,000 to \$15,000, plus 15%. In winter, there is skiing; in summer, there is swimming in an oval pool, golf nearby, tennis, fishing, or scaling Bald Mountain, a gentle peak just a yodel away. Rooms at the Inn, with breakfast and dinner, about \$18 a day a person; in a chalet, occupied by three people, \$14 a day each.

*Wild and pure, the coastline of southern Italy is a dream underwater world for spear fishermen, particularly at Cape Palinuro, where Aeneas' pilot, Palinurus, is said to have been buried. A few miles south, at Maratea, there is the highly-polished Santavenere Hotel, cliff-hanging above the shimmering Gulf of Policastro. The hotel shines with shocking-pink tiles and eighteenth-century furniture covered mostly in bright yellow and clear turquoise. On the bedroom balconies, trellised with feathery vines, one may have hot caffè latte in the cool mornings. Other meals are served at the beach, or in the bright dining room, or on a stippled terrace of aquamarine tiles where people also come from yachts to dance at night. In the Calabrian hillside villages, women walk with amphorae on their heads; and, happily, for once there is nothing to buy. It is all rather like staying at one of the great landed estates of southern Italy. With pension, \$12 a day, a person. The toe-curling road from Rome passes the towering tawny temples of Paestum; by train, the rapido arrives in five and one half hours.*

Festival buffs who want a packed repertory of the performing arts might choose the Lucerne International Music Festival in Switzerland or the Edinburgh International Festival in Scotland. From August 24 to September 13, Edinburgh will have, among its pleasures, five important symphony orchestras; many ensembles and soloists; the Spanish Opera-Ballet; four operas by the Stuttgart State Opera; twelve ballet premières; and eight theatre productions, including the first performances of T. S. Eliot's new play, *The Elder Statesman*. Among the great spectacles is the Military Tattoo, with the pipers and massed bands of the Guards parading in their brilliant uniforms in the Esplanade of Edinburgh Castle, dramatically floodlit. There will be two superb art exhibitions, one of Byzantine Art, one of the Moltzau Collection, which ranges from Cézanne to Picasso.

Near Edinburgh, in Gullane, an Edwardian country house, Grey Walls, designed by Sir Edwin Lutyens, is now a delightful hotel looking out over the great Muirfield golf course to the Firth of Forth. Bed and breakfast, about \$5 a person a day.

Some fifty great artists will perform at the Lucerne Music Festival from August 13 to September 10, among them, Herbert von Karajan, Ernest Ansermet, Otto Klemperer, Isaac Stern, Wilhelm Backhaus, Artur Schnabel, Elisabeth Schwarzkopf, and Dietrich Fischer-Dieskau. For theatre, Eugene O'Neill's *Mourning Becomes Electra* trilogy will be given in German.

A *fabellhaft* place to stay, for people with cars, is Bürgenstock, across the lake and twenty-five minutes away from Lucerne. There, Fritz Frey, a handsome young Swiss, runs three superb hotels, the Grand, the Palace, and the Park. (All are hung with paintings by such artists as Van Dyck, Brueghel, and Tintoretto.) This five-hundred-acre cloud-kingdom has a nine-hole golf course, tennis courts, dancing at the Poolside Café, and a six-minute funicular to the lakeshore *plage* and the hundred-passenger Bürgenstock yacht. With meals, about \$7.50 to \$20 a day a person, May to November.

## Penthouse living room

in its summer dress



*Opposite:* The living room of one small New York apartment—the year-round *pied-à-terre* of Mr. and Mrs. Walter Wood—as it will look till after Labor Day. Summer specifics (more on the next two pages): slip covers of canary yellow sailcloth, piped in white. (In the winter, chairs and sofa will reappear in French-grey silk, scalloped with white silk passementerie.) White walls and curtains, the velvety dark grey cotton carpet and grey-brown poodles are year-round phenomena—as are the contents of the lighted vitrines at each side of the fireplace. Relics of the Schliemann excavations at Troy, they were brought to this country by Mrs. Wood's great-grandfather, Loudon Snowden, American minister to Greece and a friend and patron of the archaeologist.



# VOGUE'S FASHIONS *in* LIVING







Mrs. Wood, an enthusiastic cook, enjoys dinner parties, often copes with as many as twenty guests, via buffet suppers.



The terrace, roofed over in part, is paved throughout in brick.



The "lake," hemmed with skyscrapers, is Central Park's reservoir.

## PENTHOUSE PLAN FOR THE CITY SUMMER

The Walter Woods's apartment leads a Monday-Friday life through the New York Summer

The Wood apartment, which began life as an organ loft, fifteen storeys above Fifth Avenue, first served Mr. Wood as bachelor quarters, was revised once again after his marriage. Major revision: trading in a sizable acreage of stained glass in exchange for French doors opening on the terrace. The Woods travel a lot during the winter, both officially (he is president of the American Geographical Society, a founder and director of the Arctic Institute of North America) and for pleasure; the apartment is kept open year 'round, for stopovers. In the summers, like so many other New Yorkers, they weekend in the country (their house in Far Hills, New Jersey, appeared in the February 1 issue of *Vogue*, 1955). Returning happily to the flat in town for Mondays-through-Fridays, they've found that the air conditioning can make the New York flat cooler than the country. The summer décor—canary yellow slip covers, windows stripped bare of their winter shades—is a further factor in their satisfaction, as is the terrace, with its superb lake view of Central Park. Summer terrace décor: pink and white petunias in the flower-boxes, after tulips in the spring, with chrysanthemums later.



In the living room (decorators were Earnshaw, Inc.), summer changes include, besides the slip covers, geraniums on the doorsills.





The dining-room table, lit by an eighteenth-century French rock crystal chandelier, can seat ten for dinner; with more guests on the yellow-striped settee provided with small tables.



The library, equipped with desk, hi-fi, and television, continues the white-and-yellow summer plan against pale-grey walls.



Above, a Greek head, c. 300 B.C., and right, small bronzes, terra cottas, from Troy.

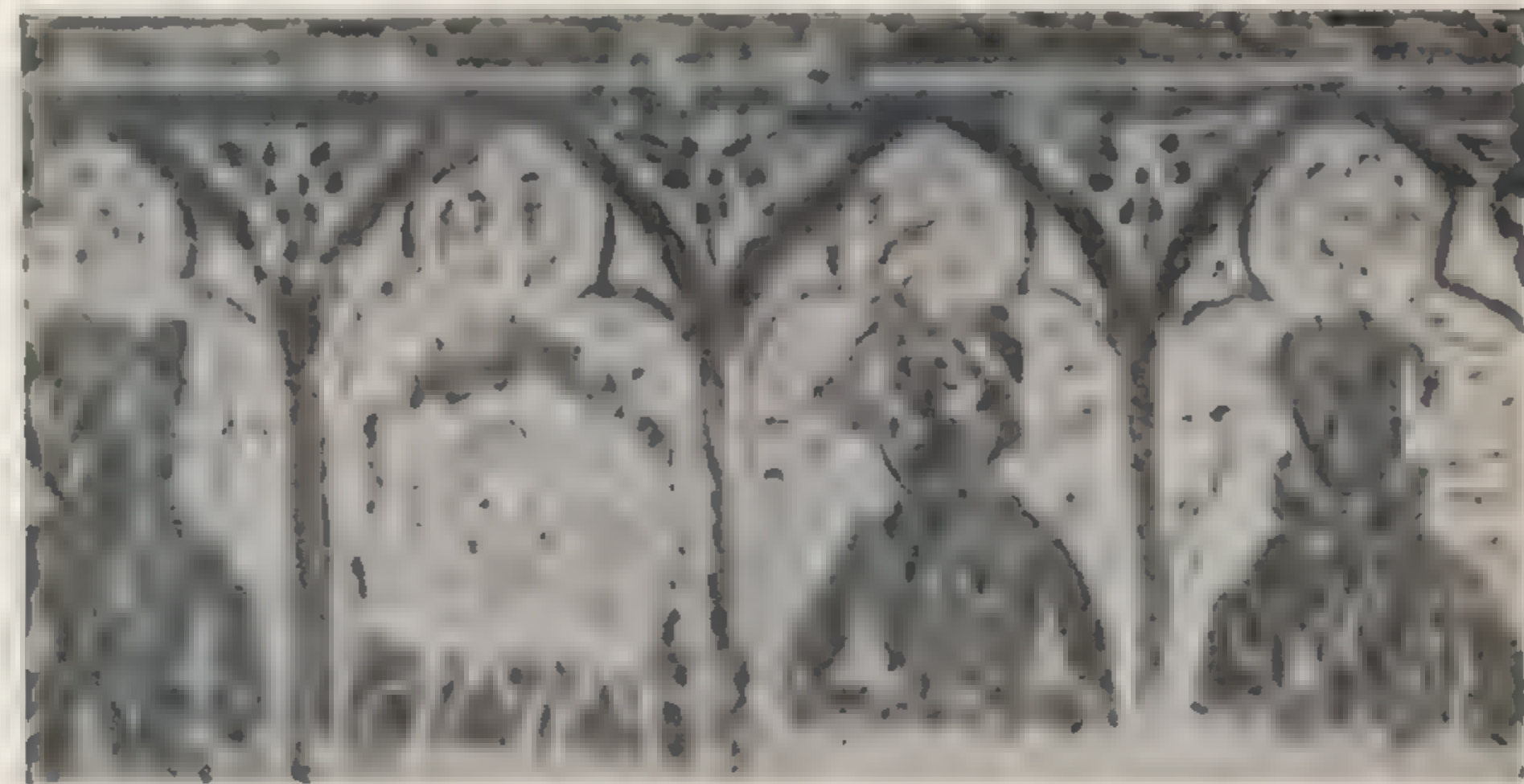




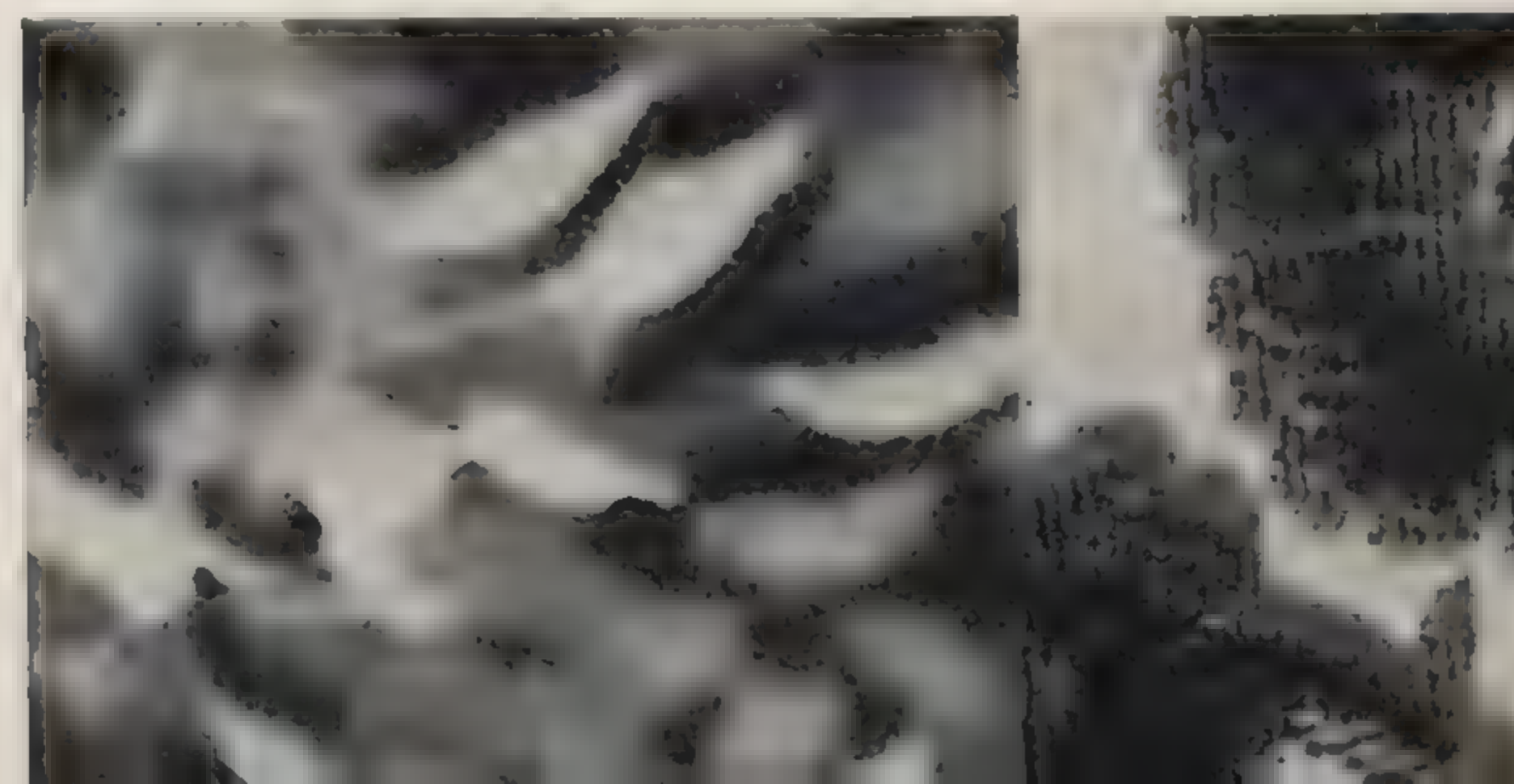
# WHAT'S AHEAD:

A midsummer sampling  
of the news in decorating

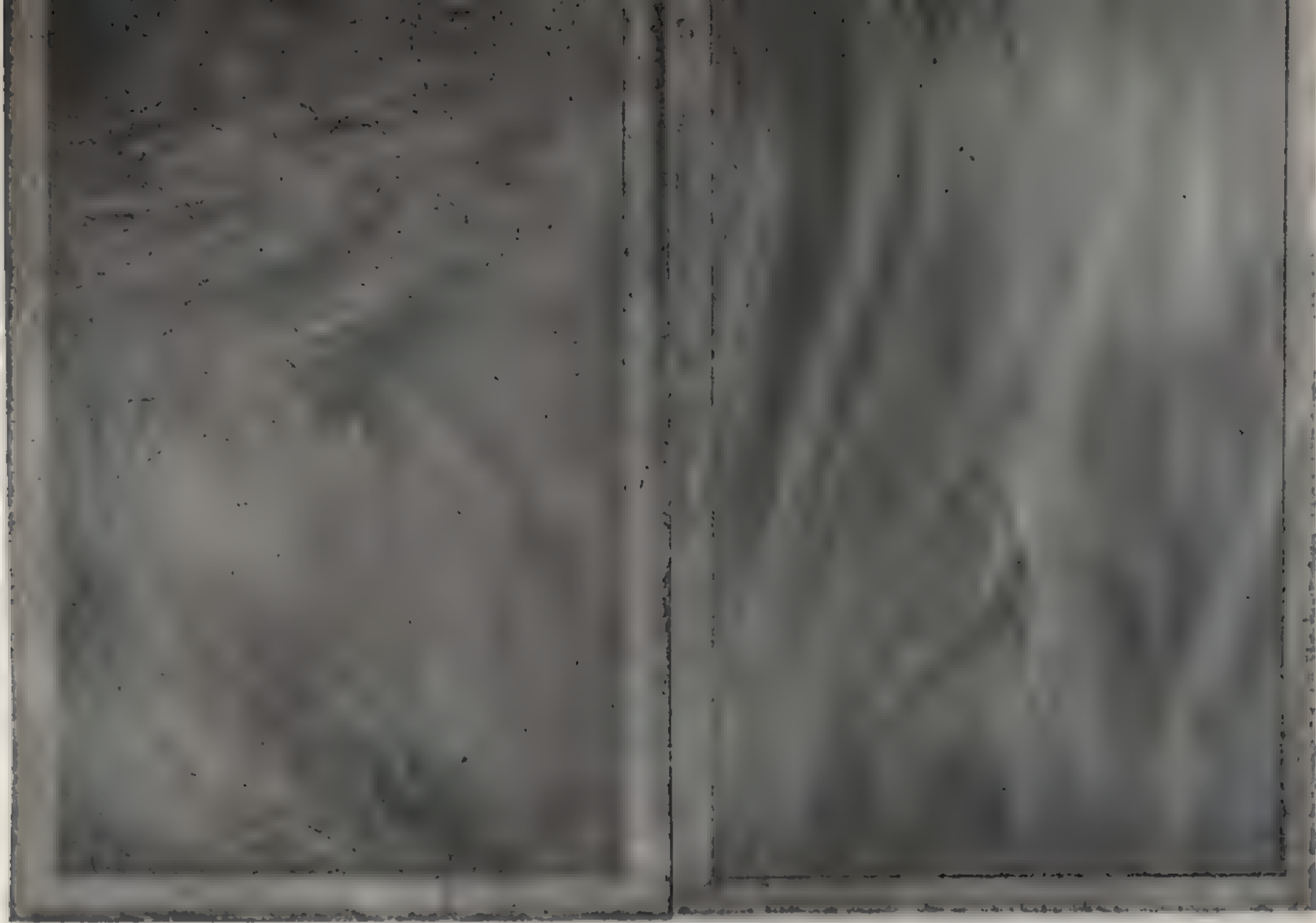
## The new verticals



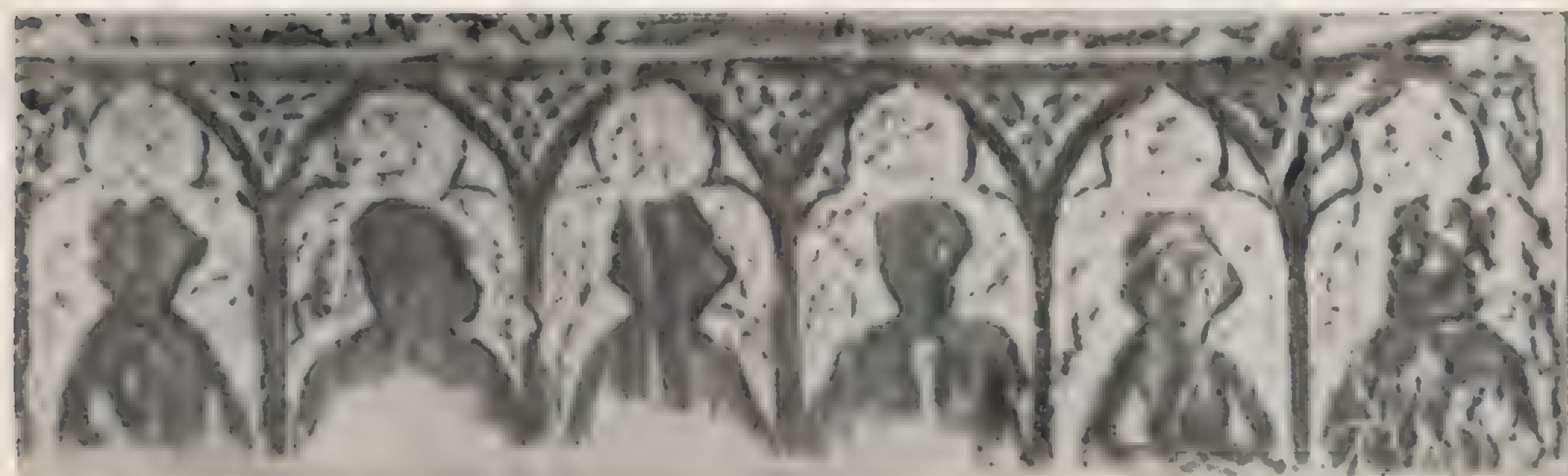
- A line to watch for in the season ahead: the one that goes straight up and down. Designers have rediscovered the vertical and are building it into objects as diverse as the tall-backed chair, hand-woven blind at left. Birch chair, \$495 in muslin, at Yale Burge\*. Blind, \$4.50 a square foot, to order at Lozano-Fisher\*. Walnut desk, from Mount Airy's Contessa Group; about \$240, from Macy's.
- Coming, too: an influx of *luxe* in incoming velvets reminiscent of the great Renaissance velvets—some elaborately embossed and cut, others printed by new processes. There's even a new velvety surface in blankets: Fieldcrest's, "Eve's Tree," directly below, is screen-printed, then embossed (\$15 at Lord & Taylor, ready in early September). It's followed, left to right, by cut silk-and-cotton velvet, at a princely \$102 a yard, and two of the new printed cotton velvets (\$24 and \$15.75): Brunschwig & Fils.







## A new look for mahogany



- Next stop: a new look for mahogany—one that does away with the familiar reddish finish, popular since the eighteenth-century. The “new” mahogany: any of forty-four shades, ranging from ash blond to a deep, warm brown that’s likely to be edging in soon on the cabinet-makers’ dwindling supplies of walnut.
- The ancient East is the source for the new-old technique of making rubbings onto silk or rice paper from carvings and reliefs—a process applied to a Gothic wood carving in the white silk example above. \$63 at Karl Mann Associates\*.
- Source and resource show up in the current revival of bentwood furniture. Source: the 19th century Thonet Works of Austria, with extant examples becoming collector’s items, these days. Current resource: wrought iron, taking bentwood shape in such chairs as the cane-backed one at right. \$120 to order at Kean Associates\*. (More bentwood, next page.)

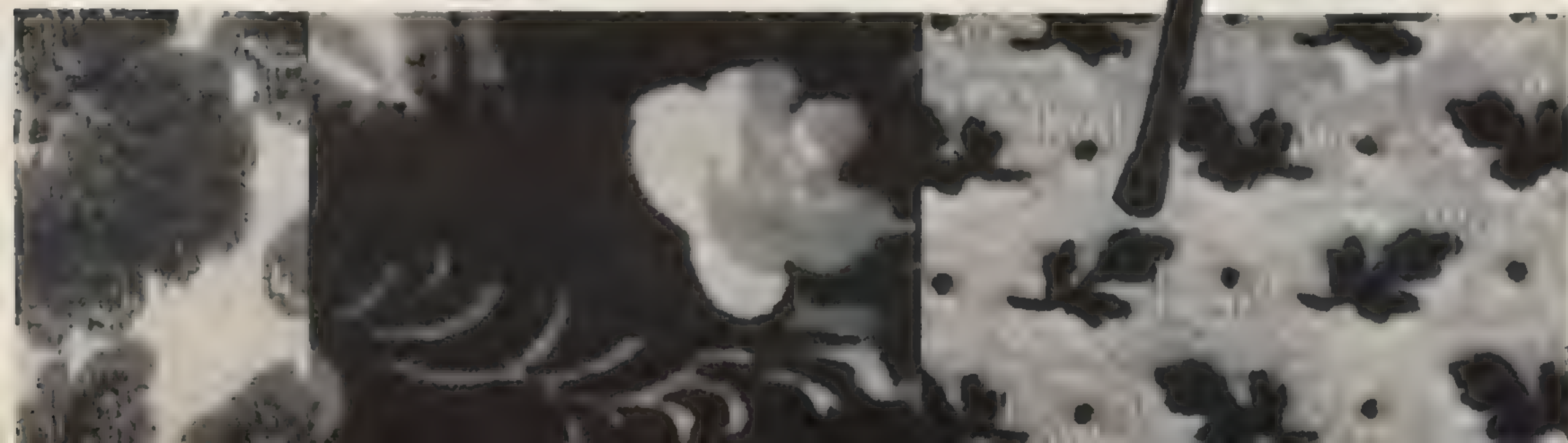
\*THROUGH YOUR DECORATOR

## A technique revived



The bentwood influence

## The new velvets



GRIGSBY





## Shells from Italy

• What's ahead: a continued pooling of international resources—instanced, above, by an Italian pottery candy box, shell-ornamented (\$27 at Lord & Taylor), and dish (\$12.50 at Bloomingdale's).

• A new "Mannerist" school-of-design, its stylish verticals represented by the weathervane at right. \$270, Yale Burge\*.

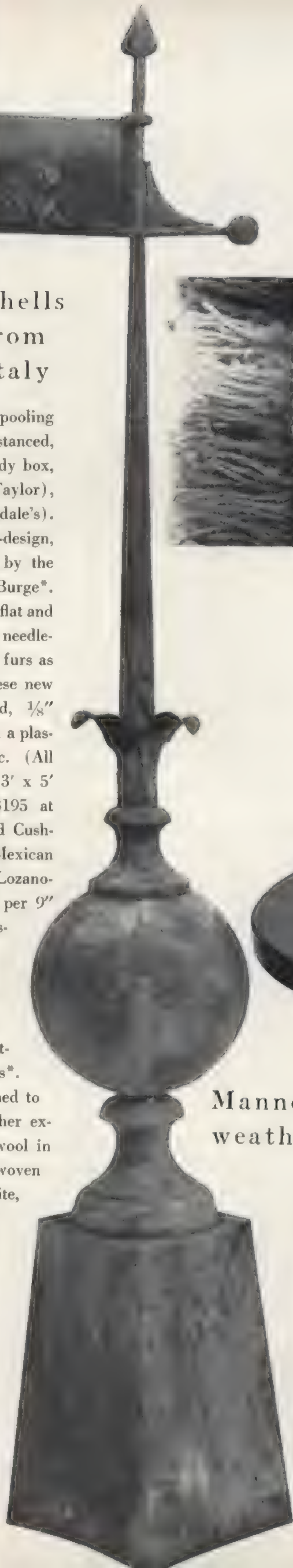
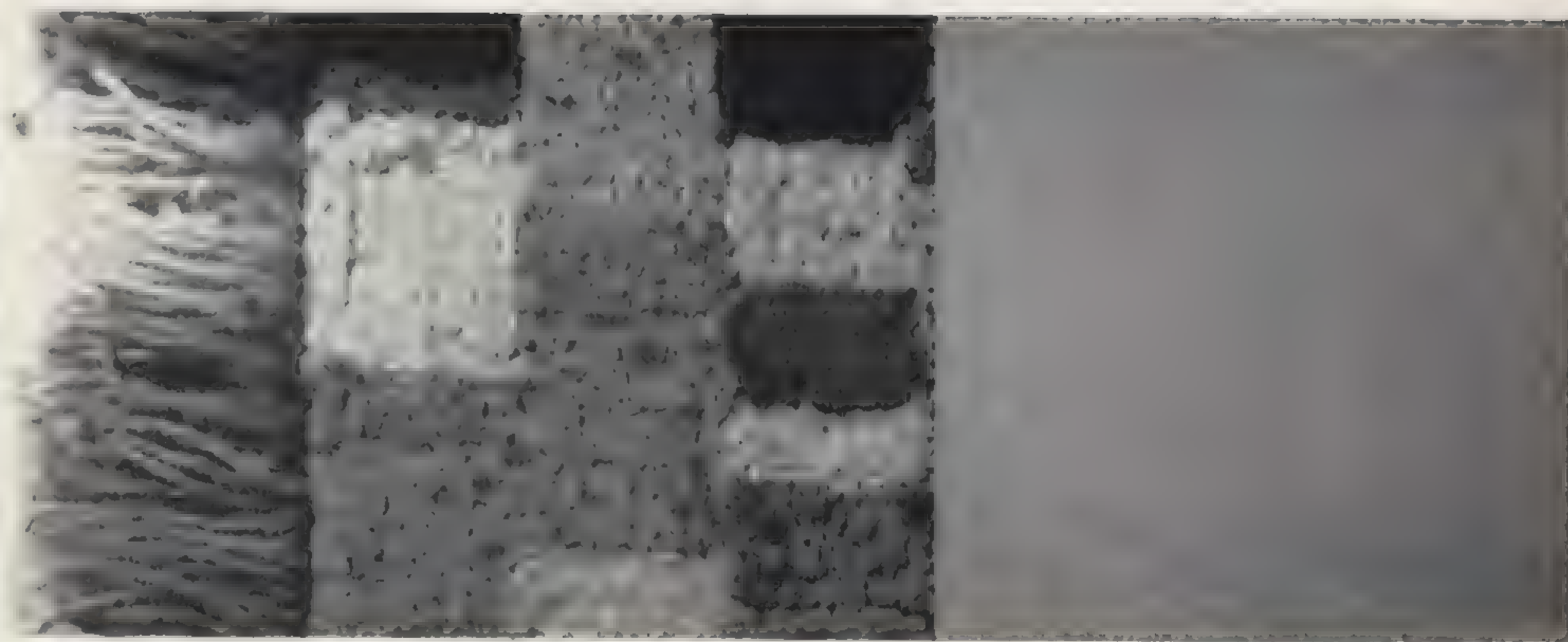
• News at floor level: in rugs, the flat and the furry, as found in the new needle-point surfaces and in such "flat" furs as goatskin. For *under* the rug, these new developments: a foam-like pad,  $\frac{1}{8}$ " thin, with ground-gripper tactics; a plastic tile with built-in antiseptic. (All illustrated above, left to right: 3' x 5' Tapisrug by Edward Fields, \$195 at Lord & Taylor; Curon Non-Skid Cushion, 79c a square yard\*; Mexican goatskin rug, 4' x 6', \$90 at Lozano-Fisher\*; Amtico vinyl tile, 22c per 9" square tile\*; Edward Fields Tapisrug, 3' x 5', \$200, Lord & Taylor.

• In bentwood (see previous page for note on the bentwood revival), the likes of this: a slate-topped coffee table on a bentwood base. \$180. Kean Associates\*.

• In fabrics, printed linen, thinned to semi-transparency and at the other extreme, a heavy, thick Mexican wool in sizzling Mexican colours, hand-woven on a cotton warp. Swatches, opposite, are \$6.50 a yard for the linen at Kravet Fabrics\*, \$12.75 for the wool at Lozano-Fisher\*.

• News in mass-production: the faithful reproduction of actual "collector's pieces" like the two chairs at far right, from Mount Airy's Contessa Group in walnut. Top, about \$95; below, about \$87; both are at Macy's.

\*THROUGH DECORATORS



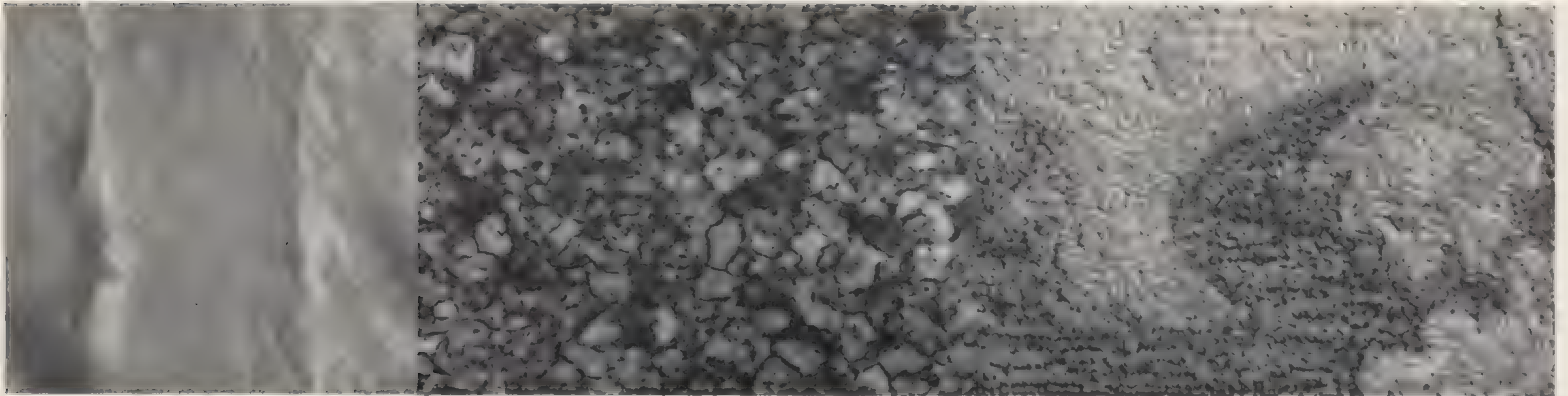
## Mannerist weathervane



## More and more bentwood



# WHAT'S AHEAD *continued*



The news underfoot

Italian 'originals'—  
line-for-line

Material changes



GRIGSBY





# SUMMER COOLERS,

## NEW-MINTED: Drinks that look as cool as they taste

A summer drink, the theory goes, can cool you off in any of three ways. It can look cool. It can taste cool. And it can *be* cool. All three qualities combine in the trio programmed here—to make a three-pronged, and presumably invincible, attack on the temperature. Taste and looks (colour, here, comes into play: a cooling emerald green) owe their freshness to that prime midsummer cooler, mint. And there's coolness *per se*, as well, written right into the recipes: "Serve in tall glasses, over shaved ice, and sip through straws." But first, read on:

### THE GREEN PARAKEET

2 ounces white rum  
1 teaspoon sugar, or to taste  
Juice of 1 small lime  
2 tablespoons crème de menthe  
2 tablespoons curaçao  
(or any orange-flavoured liqueur)  
1 pineapple stick  
1 wedge of lime  
1 small sprig of mint

Mix the first five ingredients and pour over shaved ice. Decorate with pineapple, lime (over edge of glass), and mint.

### THE GREEN MAJOR

2 ounces gin  
1 ounce white rum  
2 tablespoons crème de menthe  
2 tablespoons Falernum

Combine, and pour over shaved ice. Decorate with sprigs of fresh mint.

### THE GREEN RUSSIAN

2 ounces vodka  
2 tablespoons anisette  
2 tablespoons crème de menthe

Combine, and pour over shaved ice. Decorate with sprigs of fresh mint.

## Glass menagerie —summer stock

*Left to right:* Thin-blown crystal "all-purpose" glass, for gin-and-tonic, long whiskey drinks, or the new-minted summer concoctions described above. \$3.25 each at Baccarat. Next, giant-size goblet for the *really* thirsty weather: capacity, 28 ounces. \$14 each at Baccarat. The classic, 15-ounce beer glass, square-based, is made of Swedish crystal, by Kosta. \$1.75 each at Bonniers.





# Tonight could be the night ...even at high noon

Whoever heard of drinking Champagne by a swimming pool? We have, and we can assure you it's tremendous. Actually all you need is the time of day and a bottle of Paul Masson California Champagne, bright and cool; just the thing to match your spirits on a hot day. Or lift them. So go to the refrigerator and get out that bottle or two you've stashed away, pack up the caviar, boiled eggs, *pate de foie gras*, and the salami sandwiches. And tally ho!

Now if you're so tradition bound that you still need an occasion to drink Champagne let's see if we can't make the withdrawal period a little easier. This is August isn't it? Well in August we have International Character Day, Plumbing, Heating and Cooling Week, Rye Bread for Variety Week, Friendship Day,

and the last Sunday before Labor Day. Plus whatever festivals you can dream up on the spur of the moment.

So let us be of good cheer and stock up the ice box with that precious bubbling wine from Saratoga, California. Have we mentioned that our Champagne comes in Brut, Extra Dry and Pink? And in *red* (!) And for size in Jeroboams, Magnums, Fifths, and Tenths? Haven't, eh? Drop us a line and we'll write you back enclosing a little booklet that runs the full gamut. Whatever a gamut is.

The thorough,

*Paul Masson*



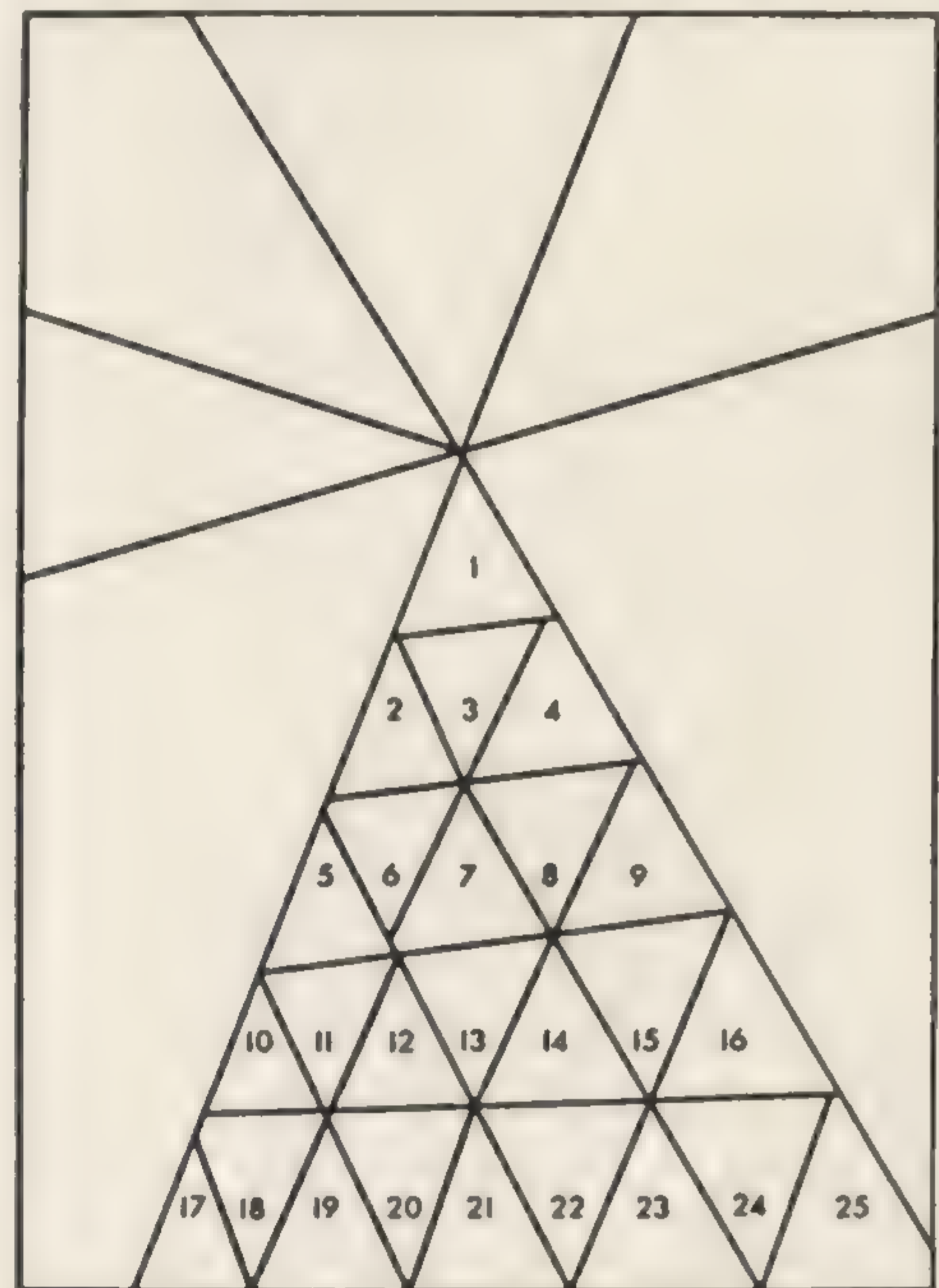
AUGUST is shown in this 14th century plate by men who are either threshing grain or playing some sort of obscure Gothic golf. Plus fours had not been invented. Neither had Champagne, more's the pity.

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## FABRIC FACTS — THE BLUE TO RED PAGE

(Continued from page 94)



**H**ere, and on page 122, details of the swatches shown on pages 94-95. All the fabrics are accounted for in the numbered triangles; the others are mirrored reflections.

1. Velvet-faced worsted in bright glowing red, with a twill weave. By Bart Schwartz International.
2. Cotton velveteen in a floral shades-of-one-colour print. The colour here: red. By Onondaga.
3. Dress-weight jacquard worsted jersey, in shades of red and green; 80% Orlon, 20% wool. Heller jersey.
4. Cranberry red bouclé fluffed, loopy, glossy; 53% wool, 44% mohair, 3% rabbit's hair. By Worumbo.
5. Cotton velveteen with short, closely-woven pile, in deep plum colour. By Crompton.
6. One of the foolers—knitted cotton velvet in pure red, with a soft lustre. By Princeton Knitting Mills.
7. Red dress fabric with a dimensional corded weave; 50% Avisco rayon, 50% Celanese acetate. By Folker.
8. Soft fleece coating in brightest petunia pink, woven of 65% wool, 35% alpaca. By Stroock.
9. Jacquard jersey, figured in flowers; shades of red, pink, yellow; 80% Orlon, 20% wool. Alamac's Thalspun.
10. Blue cotton corduroy with thick and thin ribs. By Cone.
11. Wool bouclé, woven in a big,

brilliant plaid—bright pink and turquoise on black. By Anglo.

12. Featherweight wool in plum colour, with 14% rabbit's hair added for fluffiness. By Lesur.

13. Cherry red wool, dress-weight, in an airy, flaky weave. By Bellaine.

14. Cotton corduroy, narrow-waled and Paisley-printed in jewel colours. By Bart Schwartz International.

15. Smooth, velvety coating fabric made of 100% Acrilan, in a deep jam-red. By Orr.

16. Late-day lustre—blued-red silk serge, diagonally ribbed, with stand-alone substance. By Maxwell.

17. Giant herringbone tweed in blue and black, with a brushed surface; 85% wool, 15% mohair. By Milliken.

18. Bright blue dress crêpe with diagonal ribs; 53% Enka rayon, 47% Celanese acetate. By Julius Werk.

19. Same herringbone tweed as #17.

20. Middle-weight wool, checked in blue, green, brown. By Einiger.

21. Cotton corduroy with giant wales, in deep greened blue. By Crompton.

22. Sheer wool, printed in blue and green on black. By Onondaga.

23. Wool duvetine in mariner blue with a velvety nap. By Forstmann.

24. Eggplant-coloured wool bouclé with a gloss finish. By Anglo.

25. Spongy wool bouclé, in a giant plaid—blue on black. By Anglo.

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## S ummer charmer: the semi-wig

The short, casual summer hairdo that looks so well on the beach often falls a little short for evening (especially after it's *been* on the beach all day). Pleasant solution: the half-wig, which can be arranged in any number of ways, all flattering. This gay descendant of the Victorian hair-piece is made of strands of natural hair sewn onto a bit of very fine mesh, which is anchored to pinned curls of your own hair. On this page, the same basic hair-piece is shown in two different arrangements. Above, double curls and a forward-swinging lock to give height; a jewel to camouflage the dividing-line between hair-piece and hair. Right, curled-under bangs and a short ponytail curl, all anchored by a satin bicycle clip. The hair-pieces start at \$35—blond and grey shades slightly higher. At Joseph Fleischer.



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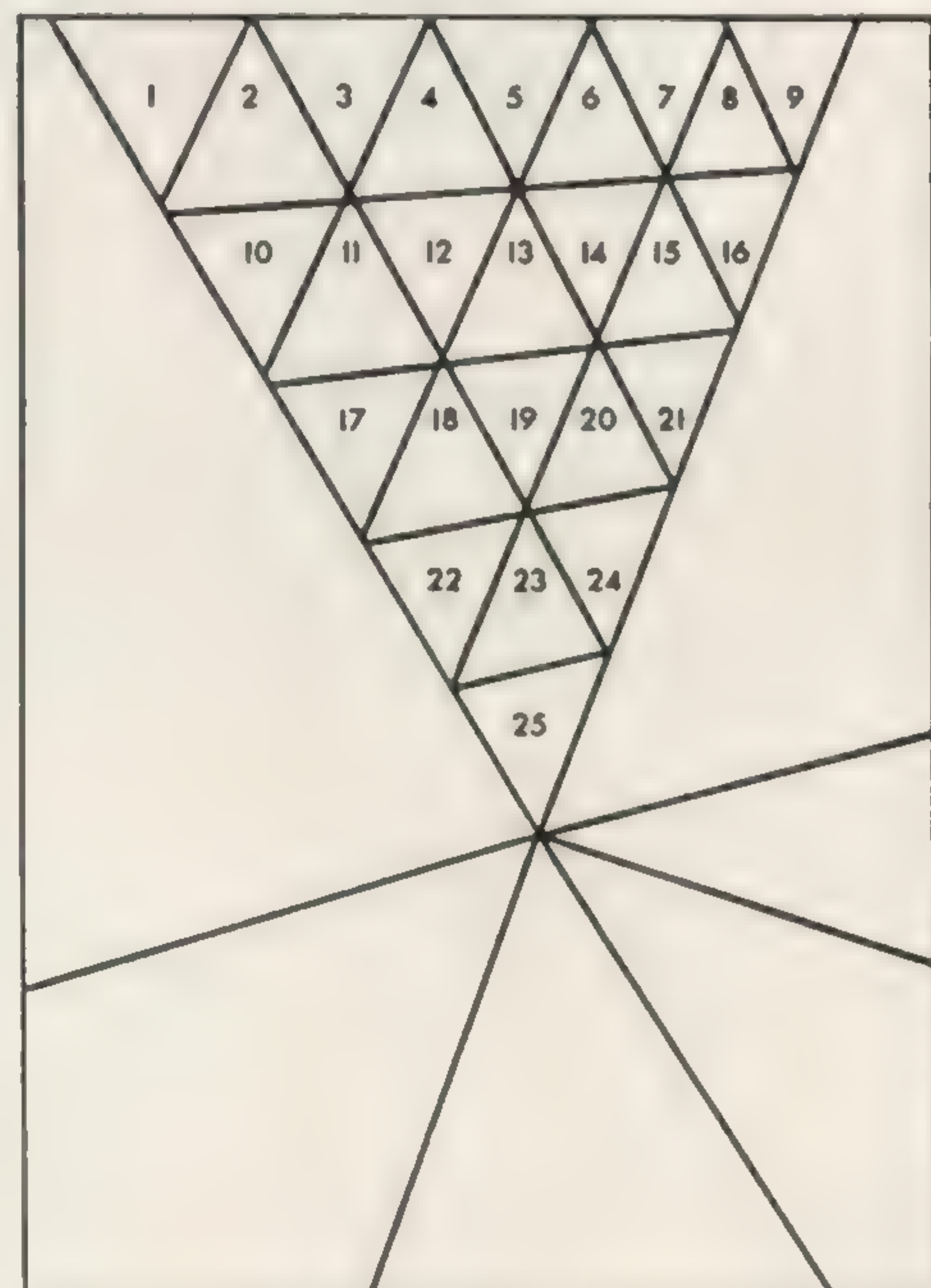
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nannette\*  
PHILADELPHIA 24, PA.





(Continued from page 95)



1. Sheerest wool, with big-blocked plaid in black, brown, loden green. By Bart Schwartz International.
2. Silk satin faced gros de Londres, brass colour. By Chardon-Marché.
3. Moss colour, moss texture—in brushed wool. By Felix Vercel.
4. Wool tweed in ambered green, with 6% interest: a sprinkling of reindeer hair that flecks the surface. By Dick & Goldschmidt.
5. A brushed Paisley print, in green and brown, on white; 60% wool, 40% mohair. By Berriege (sold through Silas Rieger Company).
6. Flaky wool coating in bright moss green, made of 87% wool, 13% reindeer hair. By Lesur.
7. Nobby, knotty wool bouclé, in moss green. By Hockanum.
8. Long-haired brushed coating in soft olive green; half mohair, half wool. By Blin & Blin.
9. Nutmeg-brown bouclé, 55% mohair, 45% worsted. By E. Y. Johnston (sold through Morell British).
10. Soft brown fabric with a ribbed, knitted-looking weave; 95% wool, 5% fur fibre. By Forstmann.
11. Light worsted, dark plaid; sorrel and greyish browns. By Mayflower.
12. Dark brown diagonal bouclé with a flaky open-air weave; 55% Dacron, 45% wool. By Lesur.
13. Gold-coloured wool with a thatched, seed-topped weave; by Forstmann.

14. Slubbed check of green and gold, woven of 55% Avisco rayon, 33% cotton, 12% silk. By Lowenstein.
15. Shadow plaid in two shades of gold, basket-woven of wool. By Anglo.
16. Knitted bouclé, soft and ginger-coloured, made of 50% mohair, 44% cotton, 6% nylon. By Originat.
17. Nylon duvetine with looped surface, in chestnut brown. By Iselin-Jefferson, of Chemstrand nylon.
18. Nubby worsted jersey in a marbly mix of taupe and copper colours. Shown here: the purl side. By Sag-No-Mor.
19. Checks in brown, gold, black, woven in deep wool with a crisp, whiskered surface. By Blin & Blin.
20. Rusty orange fabric with soft napped surface, made of 50% Zefran (a new synthetic fabric said to be unusually receptive to pretty colours), 50% Angora. By A. D. Ellis.
21. Spongy brushed tweed of 60% mohair, 33% wool, 7% nylon, in taffy brown and black. By Berriege (sold through Silas Rieger Company).
22. Medium-weight bouclé of 65% wool, 31% mohair, 4% nylon, in brick red. By Warren of Stafford.
23. Narrow wale cotton corduroy in cinnamon brown. By Avondale.
24. Dress-weight wool, shadow-printed in rust and browns. By Hanora.
25. A light, airy mixture of mohair and 12% nylon, with a brushed surface; in pumpkin colour. By Einiger.

# What's so newsy



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## Infanta sweaters of tycora®



## “NOT PRISONERS OF LOVE”

(Continued from page 99c)

present at exactly the same time.

Thinking about it clouded the exquisite sharpness of the sensation. What a pity. She had been on the verge of knowing something and then it had slipped away. She could only catch at the frail outlines of it, only dimly realize that she was remembering something, some scene in her childhood that had been exactly like this. Except that in that scene she had been the child in bed, contentedly watching her mother tiptoe across the room, to pause in the lighted doorway for a final goodnight. Some accidental juxtaposition of mood, words, light, and shadow, physical action, had brought it all to life again.

If there had been one such night—she closed the door softly and stood there, reflecting—there must have been countless others. (She thought with a pang of what Katy had said, “Do you come every night? I never remember.” Would Katy grow up, as she had, not to remember?) What good, then, had they done her, those caresses and tender words of her mother—

if she had grown out of them, grown up to pretend that they had never happened.

But all at once, in one of those rare moments of clear vision, she saw what good they had done. They had made her able to love other people, a husband and children of her own. Her mother’s love, self-replenishing, had not demanded her total love in return. It had set her free, enabled her to live as if without it. Wasn’t that exactly what she wanted to do for her own children, to make them people capable of loving, not prisoners of her love?

Slowly, she went downstairs, too full of what she had discovered, too eager to impart it, somehow, to feel mortified at returning to the room she had left in such a foolish rage.

Dick looked up and smiled. “One more paper. Then I’ll make drinks for all of us.”

“Wonderful,” Ellen said, and Mrs. Scott said, “How nice.”

Her mother preferred tea, and prompted by something—a decent impulse at last—Ellen said,

“Why don’t we have tea, instead?”

Mrs. Scott looked pleased, and Dick, understanding Ellen’s gesture, said promptly, “Yes, let’s have a pot of strong tea.”

“Then Mother’d better make it,” Ellen said generously. “You wouldn’t like mine.”

“Well, it is rather weak.” Mrs. Scott admitted, and smiled at her daughter. Her smile smote at Ellen’s heart. The grey eyes were tranquil, as always, but beneath the watchful surface, Ellen saw the love and pride. Love and pride in her! To think that her mother saw her not as a disagreeable daughter but as a person in whom she could take pleasure. Why had she never seen that before, never understood that it was in love itself that her mother specialized, not in the use of its language.

Gratefully, she smiled back. “From now on, it will always be like this,” she thought, “now that I understand her and appreciate the kind of person she is.” And she decided that while they were having tea, she would talk about her book. She would pretend to be talking to Dick but her mother would know it was really for her.

But as it happened, the tea that Mrs. Scott made was much too

strong for Ellen’s taste. One sip, and she put it down, grimacing.

“Shall I put a little hot water in it?” asked her mother.

“No, thanks,” Ellen said. “It would still be poisonous. I don’t see how you can drink such bitter brew. It must be very bad for you.”

She went into the dining room and got the bourbon and three glasses. “I’m going to have something that’s fit to drink,” she said. “Will anyone else? Will you, Dick?”

He almost said no, but she gave him a look, and he said yes, instead. He knew she wouldn’t like it if he drank tea with her mother instead of whiskey with her. It always provoked her when the two of them were lined up against her. It was all very well to be decent, but he needn’t go too far.

EDITOR’S NOTE: The mother of five children, Margaret Creal published her first novel, *A Lesson in Love*, in 1957, is now working on a second. Born in Manitoba, she spent her childhood on the Canadian prairies, lives now in Claremont, California where her husband teaches at Claremont Men’s College.

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Wm. Benedict



## PEOPLE YOU LIKE

(Continued from page 69)

*Q. Which of this battery of tests is most useful here?*

A. It is as if one were asking, "Which tells you more about my health, my blood count or my weight?" Neither, obviously; the physician pools the two (along with other factors) to determine physical fitness. In the same way, a psychologist pools the findings of, for example, a Bellevue-Wechsler Intelligence Test, and such projective tests as the Rorschach or Szondi, to determine psychological patterns. The conclusions then rest on the correlated results of many tests, rather than on the testimony of any one.

*Q. How is such an intelligence test as the Bellevue-Wechsler used for this purpose?*

A. Since marital conflicts are as apt to arise when both partners are bright—or not so bright—as when there is a wide gap between their I.Q.'s, the value of a Bellevue-Wechsler lies in its subtests, which measure different *facets* of the total intelligence. Although the I.Q.'s of Mr. and Mrs. A., for instance, are approximately the same, their aptitudes may prove dissimilar. His score is high in tests measuring mathematical ability, factual information, and memory; hers is low. On the other hand, she reveals a capacity for abstract thought and sound judgment which he does not. Her solutions to problem situations—how to help a friend who lost all identifying documents in a foreign country—are much more appropriate than his. The graphic proof of their differences is seen in their "scattergrams." A discussion of the scattergram with the couple won't improve Mrs. A.'s addition, but it may tell her husband that her failure to understand simple arithmetic stems from confusion about numbers, not cussedness. He'll no longer think, as the Duchess in *Alice in Wonderland* does, "she only does it to annoy because she knows it teases."

*Q. Are the emotional differences between husband and wife measurable? And if so, how so?*

A. They are. And while it is evident to many couples that they

are at temperamental poles ("He shouts. I just sulk."), few can gauge the *depths* of these differences. They can not, so to speak, watch their own emotional barometers. A psychologist, however, can do both for them. Projective tests, particularly the Szondi, can register the highs and lows of such emotional pressures. It is surprising to those who have envisaged themselves as "Set Fair" to see from the tests what storm centres they really are.

*Q. What are some other emotional differences that can be defined with these tests?*

A. Mr. X. is irritated by his wife's inability to "get the whole picture." She is equally annoyed by his failure to "see the fine points." The X.'s are right about each other's propensities, wrong if they regard those natural inclinations as personal attacks upon themselves. A discussion of their "psycho-grams" (emotional patterns) can show the X.'s that their contradictory outlooks are based on differing perceptions, and not a mutual desire to annoy.

The Y.'s have argued for years about whether they should or should not accept so many invitations, should or should not give so many parties. Mrs. Y. says her husband is "too gregarious"; he says she is "anti-social." Showing the Y.'s that he *needs* the stimulation of others for psychological growth, that she *needs* freedom from external pressures to loose her imagination may not organize their social calendar, but it could clear the air of a lot of name calling.

*Q. Do all marital conflicts arise from dissimilar psychological patterns?*

A. No. Sometimes a couple can be so identically endowed as to make their marriage one long competition. Since both partners vie for stage centre, neither ever plays audience to the other. Once, a psychologist suspicious of the too-perfect answers given by one couple, learned upon direct inquiry, that each had researched the I.Q. testing procedure in order to attain the highest possible intelligence quotient. Informed of one

(Continued on page 128)



At-home  
dressing—  
one-second  
timing

Here, one of the easiest, prettiest ways we know to step into dinner-at-home situations: a dress with simple mechanics—zipping up the front, sashing (this, pleasantly optional). One second accounted for. The rest of the evening? Spent in enjoying the flowers. Blue printing on blue Du Pont acetate and nylon. By Robert Rosenfeld, about \$35. Lord & Taylor; I. Magnin.





# Beauty optics— the wide eye; the sweepy lash

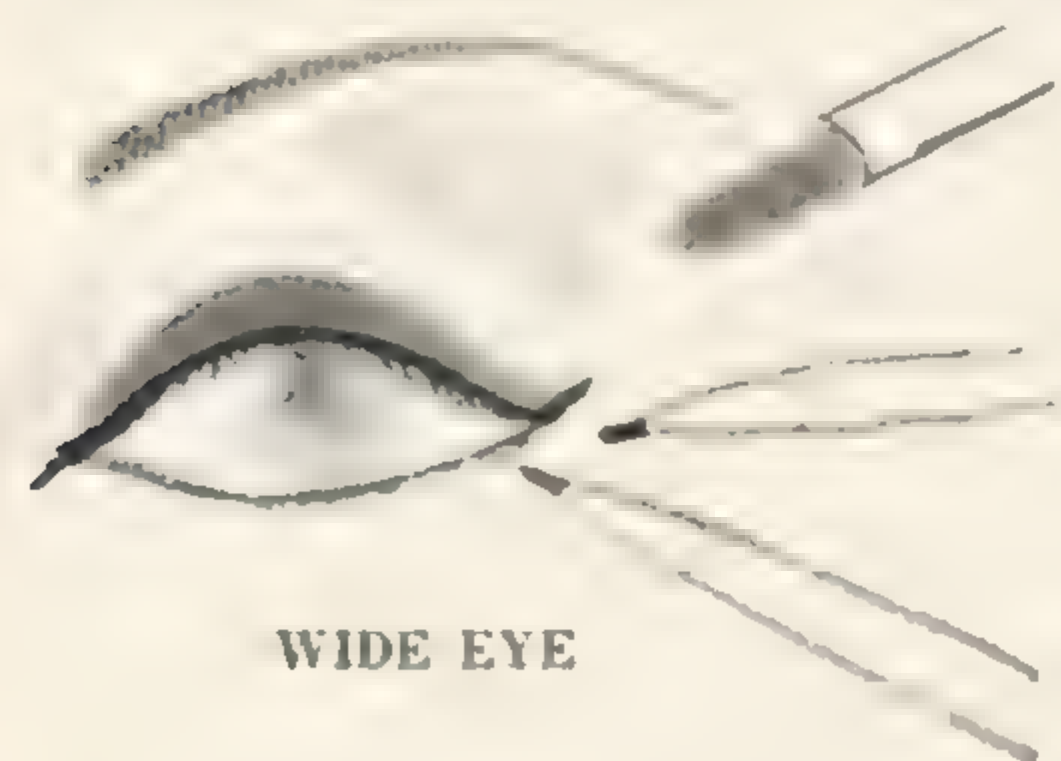
... And if your eyes are not naturally wide and sweepy, the answer: a new wand gadget (carried in a case like a lipstick's) that *rolls* mascara on to lashes. For extra silkiness, brush down from the lid before working up and out. (Green effects, one of six colour possibilities, on page 62.)

Roll-on, waterproof, sting-proof mascara

by Revlon: \$2 plus tax, at Altman's.

*Left:* Eyes look wider when a narrow shadow sweeps into the corner along the lid past the natural line. A too prominent brow bone diminishes under brown shadow stick, blended upward and outward as indicated in the sketch.

*Left, below:* Eyes look rounder when eye shadow and liner arc the upper lid and a grey liner defines the lower lash. Both lines should be heaviest at the centre.



WIDE EYE



ROUND EYE

DRAWINGS BY RAY PORTER

## sunny lee Chemisettes

for the young set in

non-crumpling, washable cotton knits. *Above* crinolined rib-knit in red or turquoise with black, white pique collar and cuffs. *Below* tapestry texture with linen-like collar and cuffs, velvet bows, russet or green floral on beige grounds. Both in sizes 3 to 6x about \$10, 7 to 14 about \$12.



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# 20

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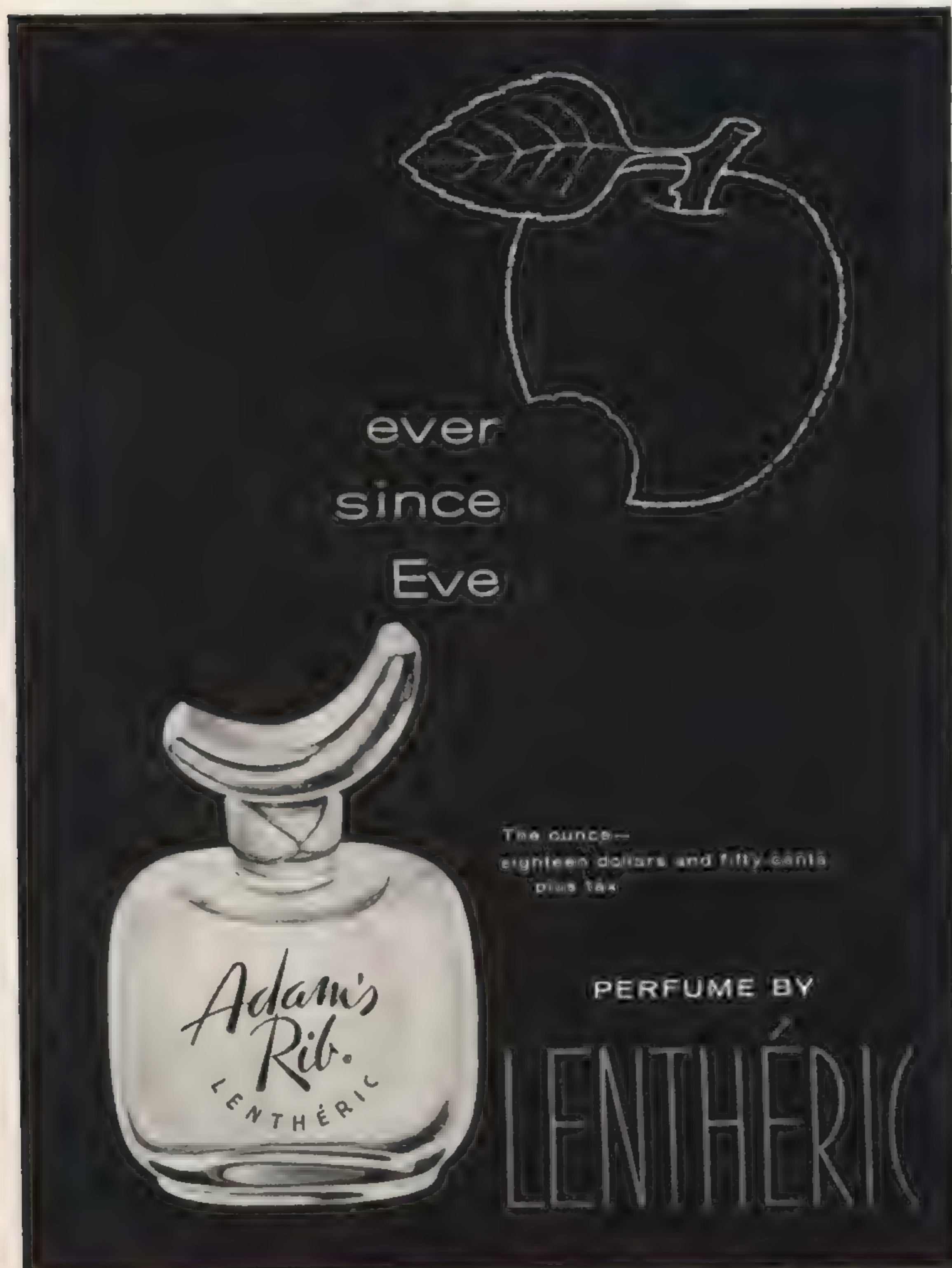


*"Where Did You Go?"*

*"In."*



*Right:* This might change (for the better) a little girl's whole point of view about going into the living room and saying "how-do-you-do" to the guests. Easily-cut wrapper, cheerfully checked in bright-pink to cranberry-red, made of a light but cosy flannel (Milliken flannel in Orlon-and-wool). \$15. Saks Fifth Avenue.

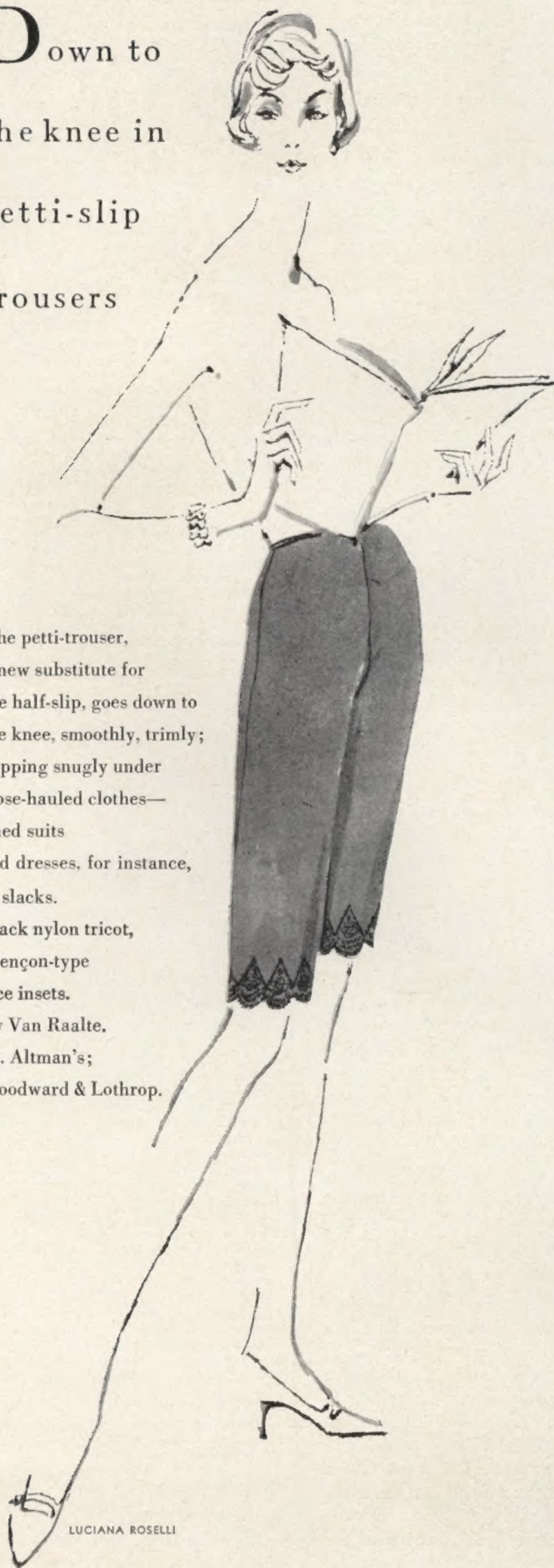


*Left:* A full-length wrapper that goes prettily about the job of keeping its wearer warm. Rose-sprigged stripes, in rosy colours, on quilted cotton. There's a zipper down the front, comfortably elasticized sides, and a belt to pull everything together tidily. By Pettirobe. \$9 at Best's; Marshall Field.



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close-hauled clothes—  
lined suits  
and dresses, for instance,  
or slacks.  
Black nylon tricot,  
Alençon-type  
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## sunny lee

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so exciting we had to  
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## THE SHOES

THAT LOVE TO GO WALKING

## PEOPLE YOU LIKE

(Continued from page 124)

another's tactics, each turned startled eyes upon the other—and, inevitably, upon the marriage.

*Q. Are husbands and wives always tested separately?*

A. Yes. The psychologist is anxious to eliminate all possible external influences. Recently, however, Dr. Melvin Roman has evolved a technique called interaction testing which attempts to assess a marriage as an entity. Basing his theory on the assumption that husbands and wives are influencing one another continually anyway, he tests the couple as a team. Used in conjunction with individual testing, Dr. Roman's technique tries to answer such questions as: How much and in what way does this marriage inhibit the functioning and growth of the individuals in it? How much can these individuals accomplish together that they could not accomplish alone? Should help be needed, is it preferable to treat the husband and wife separately or together?

*Q. Are couples always told the test findings?*

A. Not necessarily. While the testing psychologist always gains insights into the sources of the marital friction, what he does with those insights depends on the emotional condition of the partners. If they are proved to be relatively mature, relatively undisturbed people, he will discuss the findings with them. Should he discover too highly charged emotional problems, however, he will probably suggest some form of psychotherapy to one or both before tackling the marital conflict directly.

*Q. Are psychological tests of their marriage available to any couple who wants them?*

A. Any couple within earshot of a psychiatrist or a clinical psychologist. The procedure is this: For those living in large cities, it is best to ask the family doctor, a hospital, or a guidance clinic to refer one to a well-trained specialist in this field. For those living in small towns, the family doctor, the hospital, or a clergyman can make the referral; they usually know the professional qualifications of the clinical psychologist suggested.

## You'll find the sunny lee

Chemisettes on page 125 at these fine stores:

Atlanta, Ga., Regenstein's  
Baltimore, Md., Hutzler Bros.  
Birmingham, Ala., Burger-Phillips Co.  
Buffalo, N. Y., Wm. Hengerer Co.  
Burlington, N. C., B. A. Sellers  
Canton, Ohio, Stern & Mann Co.  
Cedar Rapids, Iowa, Killian Co.  
Dallas, Texas, A. Harris Co.  
Detroit, Mich., Himmelhoch Bros.  
Durham, N. C., Ellis-Stone  
Englewood, N. J., Louise Franz  
Evansville, Ind., The Baby Shop  
Fayetteville, N. C.,  
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Greensboro, N. C., Ellis-Stone  
Hartford, Conn., G. Fox & Co.  
Houston, Texas, Battelstein's  
Indianapolis, Ind., H. P. Wasson & Co.  
Knoxville, Tenn., Miller's  
LaGrange Park, Ill., Chas. A. Stevens & Co.  
Lexington, Ky., Hymson-Tots & Teens  
Little Rock, Ark., Pfeifer's  
Louisville, Ky., Stewart D. G. Co.  
Los Angeles, Calif., J. W. Robinson  
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Milwaukee, Wis., T. A. Chapman Co.  
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Newark, N. J., Hahne & Co.  
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Norfolk, Va., Smith & Welton  
Omaha, Neb., Thos. Kilpatrick  
Phoenix, Ariz., Goldwater's  
Pittsburgh, Pa., Jonasson's  
Princeton, N. J., Bellows  
Richmond, Va., Miller & Rhoads  
Rochester, N. Y., Sibley, Lindsay & Curr  
San Diego, Calif., The Marston Co.  
Scranton, Pa., The Kiddie Shoppe  
Seattle, Wash., The Merry-Go-Round  
Spartanburg, S. C., August W. Smith Co.  
Spokane, Wash.,  
The Crescent-Spokane D. G. Co.  
Utica, N. Y., J. B. Wells  
Washington, D. C., Woodward & Lothrop  
Westport, Conn., Paul Zabin  
Wichita, Kans., Henry's  
Wilkes-Barre, Pa., The Kiddie Shoppe  
Winston-Salem, N. C., L. Roberts

## and the sunny lee

Haberdasher on page 127 at these fine stores:

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Burlington, N. C., B. A. Sellers  
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Englewood, N. J., Louise Franz  
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Newark, N. J., Hahne & Co.  
New Haven, Conn., Hamilton Co.  
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Pittsburgh, Pa., Jonasson's  
Portland, Me., J. E. Palmer Co.  
Princeton, N. J., Bellows  
Scranton, Pa., The Kiddie Shoppe  
Seattle, Wash., The Merry-Go-Round  
Syracuse, N. Y., E. W. Edwards & Son  
Tulsa, Okla., Seidenbach's  
Utica, N. Y., J. B. Wells  
Westport, Conn., Paul Zabin  
Wilkes-Barre, Pa., The Kiddie Shoppe  
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CRUISE

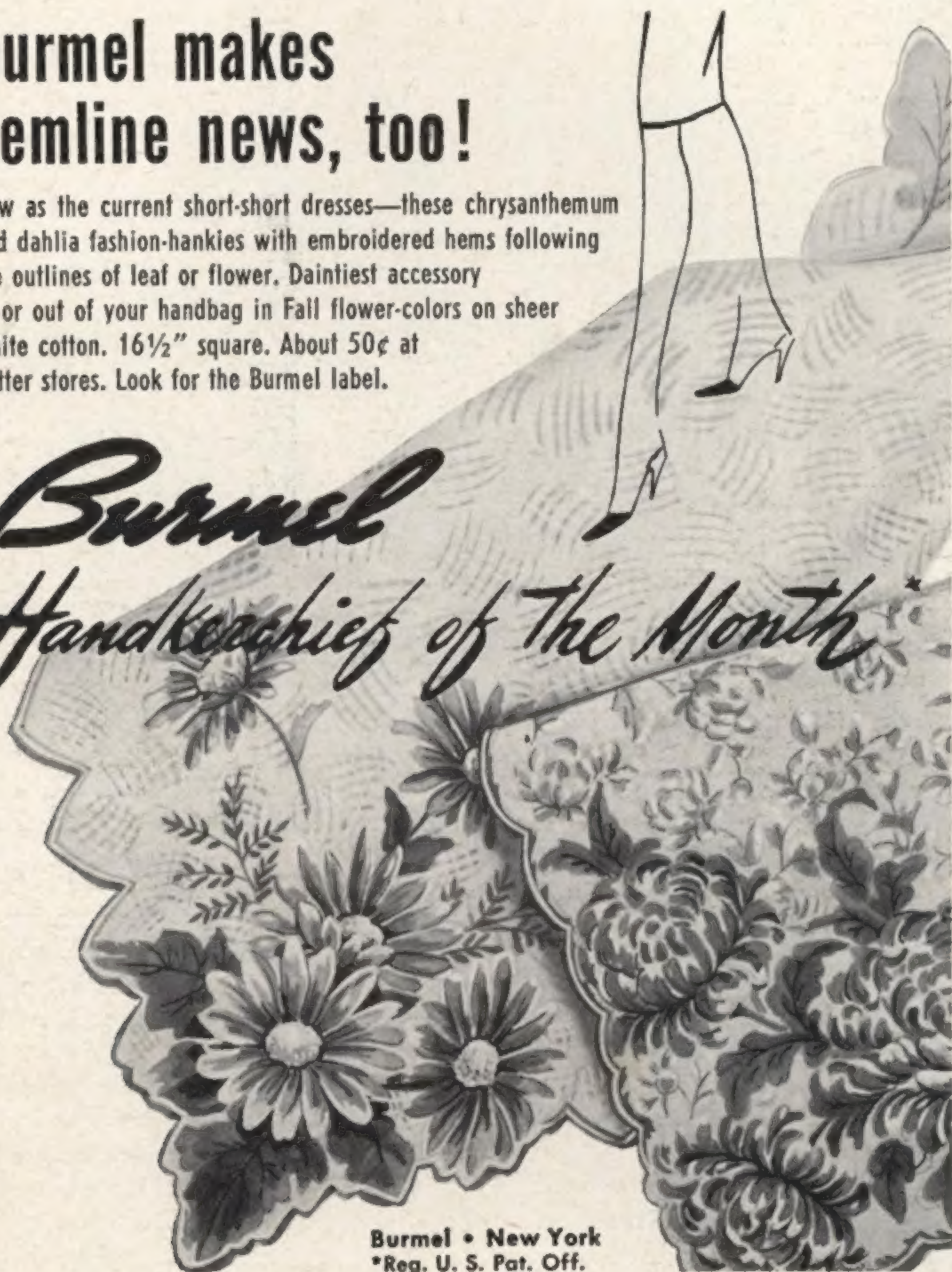
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AUBURN, NEW YORK

## Burmel makes hemline news, too!

New as the current short-short dresses—these chrysanthemum and dahlia fashion-hankies with embroidered hems following the outlines of leaf or flower. Daintiest accessory in or out of your handbag in Fall flower-colors on sheer white cotton. 16½" square. About 50¢ at better stores. Look for the Burmel label.

*Burmel*  
*Handkerchief of the Month*



Burmel • New York  
\*Reg. U. S. Pat. Off.





Cashmeres BY Maurice Handler

DESIGNED BY Roberto Capucci OF ROME



*the label to ask for*

